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SIROE

DRAMMA PER MUSICA.

Poesia

Del Sig.^{to} Pietro Metastasio

Musica

Del Sig.^{to} Leonardo Vinci



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SIR

WILLIAM WALKER

FOUR

STREETS

STREET

STREET

Sinfonia

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Cori da caccia

Violini et Oboe

Presso

Violone col Basso

For.

Vnis.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "Vniss." is written on the second staff and the sixth staff. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is held in a book, with the binding visible on the left edge.



Handwritten musical score on a single page, featuring two systems of staves. The notation is in brown ink on aged paper.

The first system consists of six staves. The top two staves are empty. The third staff contains a complex melodic line with many beamed sixteenth notes and triplets, ending with a fermata. The fourth staff contains a similar melodic line, also with triplets, and includes the handwritten word "Vinc" in the middle. The fifth and sixth staves contain rhythmic accompaniment with beamed eighth and sixteenth notes.

The second system also consists of six staves. The top two staves are empty. The third staff contains a melodic line with many beamed sixteenth notes and triplets, ending with a fermata. The fourth staff contains a similar melodic line, also with triplets, and includes the handwritten word "Vinc" in the middle. The fifth and sixth staves contain rhythmic accompaniment with beamed eighth and sixteenth notes.



Handwritten musical score on ten staves, organized into three systems. The notation is in brown ink on aged paper.

- System 1 (Staves 1-3):** The first staff contains a melody with quarter and eighth notes. The second staff features a complex, rapid sixteenth-note passage. The third staff continues with a melody of eighth and quarter notes.
- System 2 (Staves 4-6):** The fourth and fifth staves consist of whole notes, with some notes marked with a 'z' above them. The sixth staff contains a melody of eighth and quarter notes.
- System 3 (Staves 7-10):** The seventh and eighth staves are filled with dense sixteenth-note passages. The ninth and tenth staves continue with similar rapid sixteenth-note figures.

Large curly braces on the left side of the manuscript group the staves into three distinct systems.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings such as *Viv.* (Vivo). The score is organized into systems, with some staves grouped by brackets. The handwriting is in brown ink, and the paper shows signs of age and wear. A faint circular stamp is visible in the upper right corner.

Handwritten musical notation for five staves, likely for a string quartet or similar ensemble. The notation includes various note values, rests, and a large brace on the left side grouping the staves.

Violini

Handwritten musical notation for the Violini part, featuring a treble clef, a 3/4 time signature, and a series of notes with slurs and accents.

Viola

Handwritten musical notation for the Viola part, featuring a treble clef, a 3/4 time signature, and a series of notes with slurs and accents.

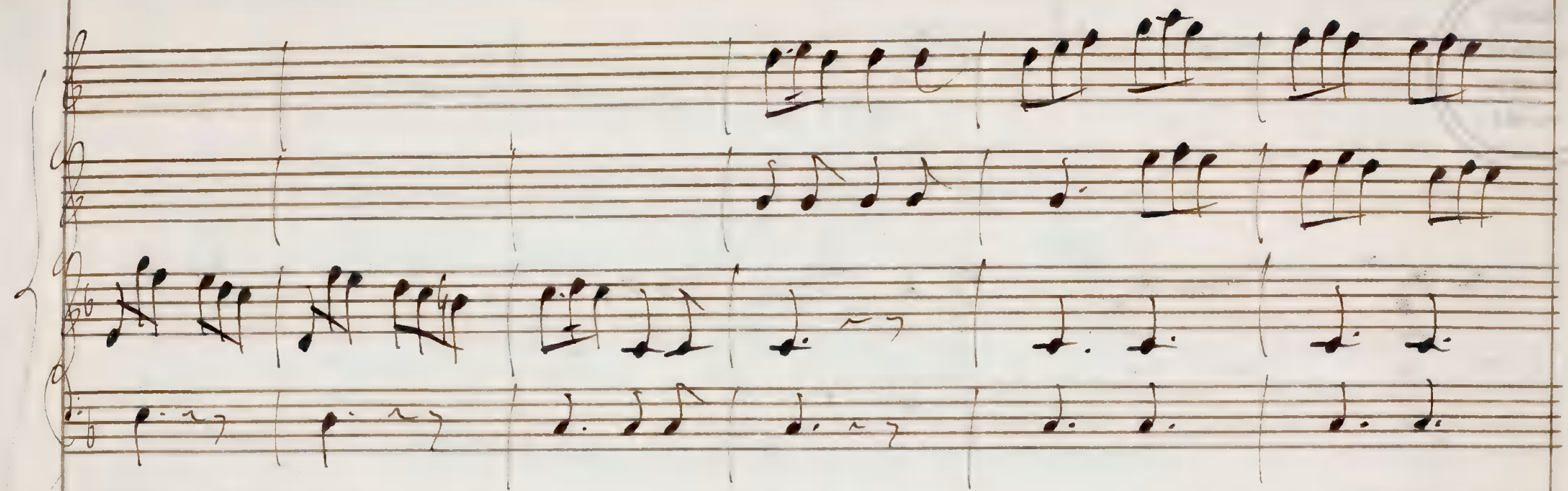
Handwritten musical notation for the Viola part, featuring a treble clef, a 3/4 time signature, and a series of notes with slurs and accents.

Handwritten musical notation for the Viola part, featuring a treble clef, a 3/4 time signature, and a series of notes with slurs and accents.

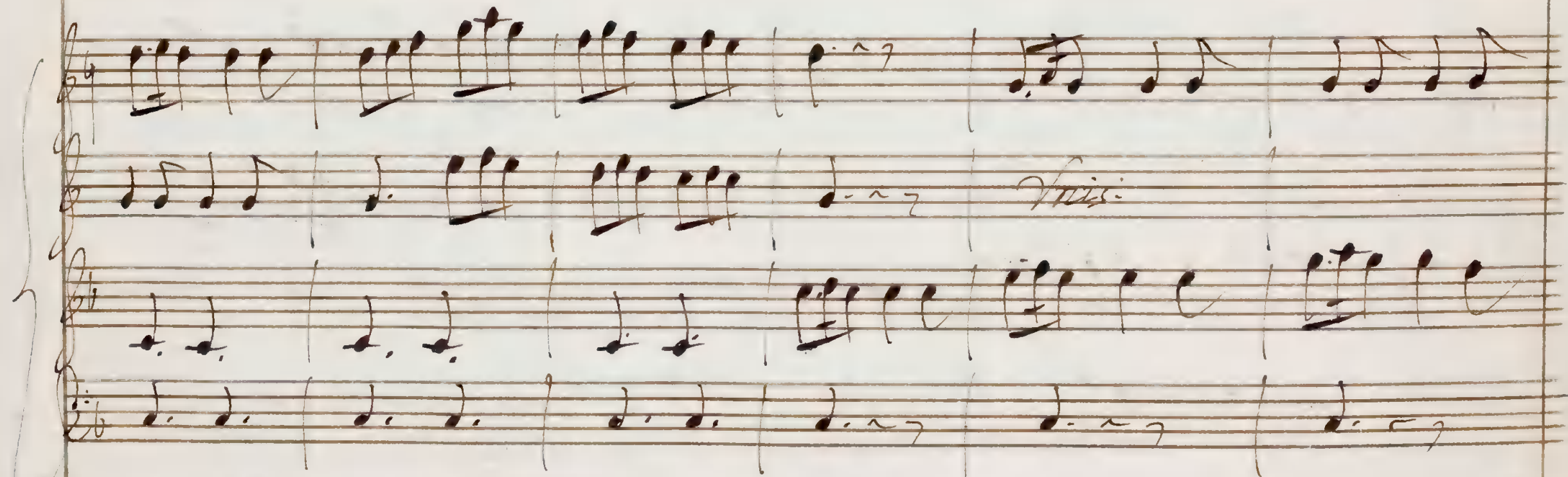
Handwritten musical score for four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked "For:" and the third staff is marked "ria:". The notation includes various note values, rests, and accidentals. A large bracket on the left side groups the first four staves together.

Conni da laccid

Handwritten musical score for two staves. The notation includes various note values, rests, and accidentals. A large bracket on the left side groups the two staves together.



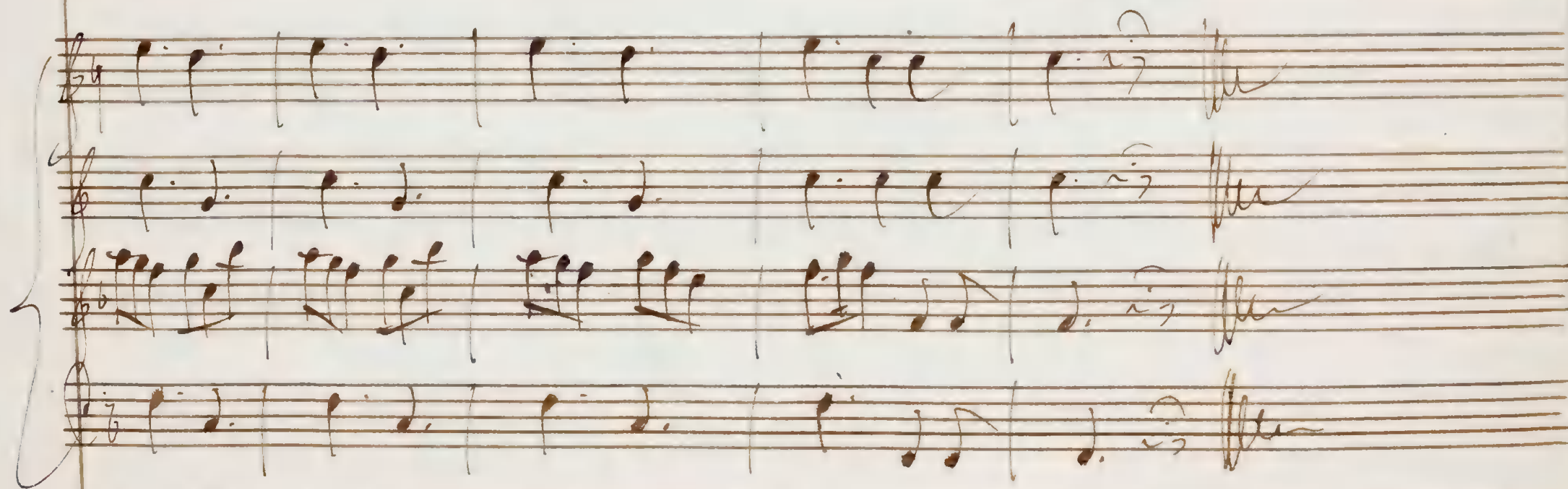
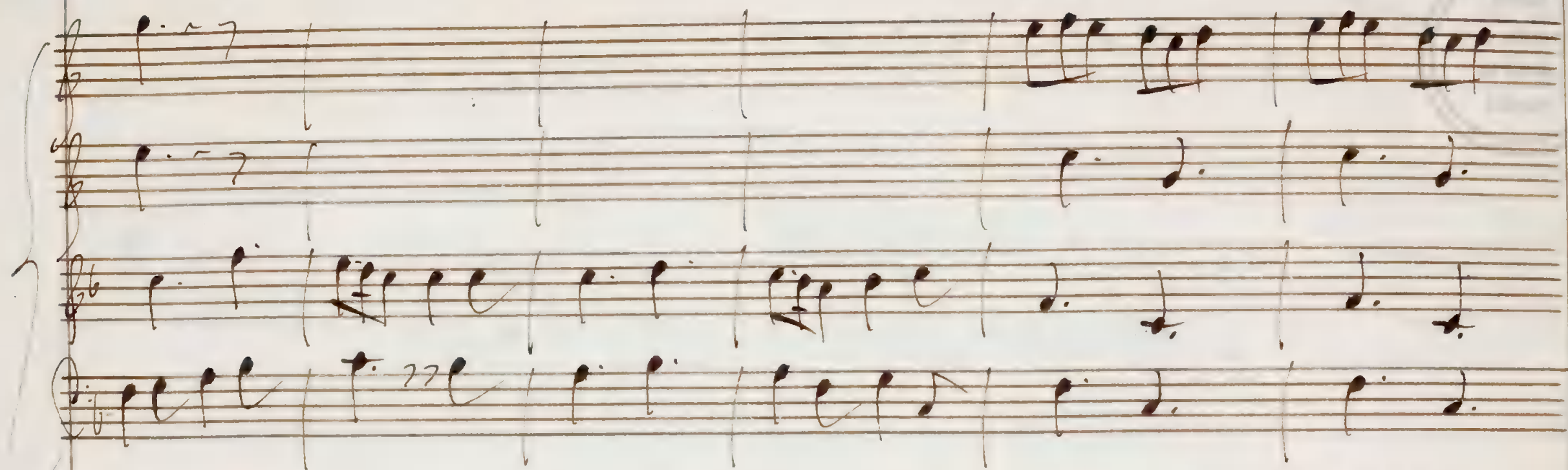
Handwritten musical score system 1, consisting of four staves. The first staff is in treble clef with a key signature of one flat (Bb). The second staff is in alto clef. The third and fourth staves are in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A large bracket on the left side groups the first three staves.



Handwritten musical score system 2, consisting of four staves. The first staff is in treble clef with a key signature of one flat (Bb). The second staff is in alto clef. The third and fourth staves are in bass clef. The music continues with various note values and rests. A large bracket on the left side groups the first three staves. The word "Vivaci" is written in the second staff of this system.

Handwritten musical notation on a system of five staves. The notation is in brown ink on aged paper. The first staff contains a melody with quarter and eighth notes, ending with a double bar line and repeat dots. The second staff is mostly empty, with a few notes in the first measure. The third and fourth staves are part of a grand staff, with the third staff containing a melody and the fourth staff containing a bass line. The fifth staff continues the bass line. The system concludes with a double bar line and repeat dots.

Handwritten musical notation on a second system of five staves. The notation continues from the first system. The first staff of this system contains a melody with eighth notes and rests. The second staff is mostly empty. The third and fourth staves are part of a grand staff, with the third staff containing a melody and the fourth staff containing a bass line. The fifth staff continues the bass line. The system concludes with a double bar line and repeat dots.







Atto Primo

Scena Prima

Caro Sirce Medante

Coro

Figli di voi non meno che del Regno io son Padre. Io deggio io

voi la tenere: ma mia, ma deggio al regno un success:

sove in cui della real mia sede riconosco ad eterna un

degnò erede. oggi un di voi fia re del so e quello io voglio che

meco il voglio apprenda, e meco il freno a rego: l'arne apprenda

Tutta dal suo uolere a mia sorte s'attende. B'ingual di noi il più

degnò ritrovi. E quale il merco, amo in circo il ualore a mo:

deve in l'ardore, in te a l'animo alte: ro, a l'oua: nile e:

face in cui mi vi piace, ma i di: fitti d'entrambi il

tempo, e l'uso à poco à poco emendo: rai rai

santo temo che à nuovi degni ad mia scelta fra voi gl'animi ac:

cenda ecco l'ava ecco il nume giuri ciascun di tolles:

varla in pace e giuri al degno serbar senza mai:

Dir:
manzi or: vèquio e pèd. / Chè quivi il labro mio an

Med:
nò. / Chento uorò d'isco il Rè con Jo.

Three empty staves with handwritten notes and rests.

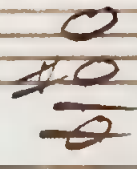
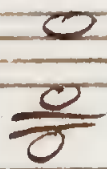
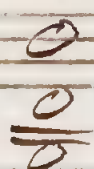
Med:
A to Numo fè: / Condo cui nati Deua i pregi suoi Na:



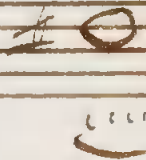
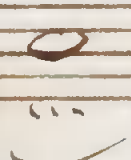
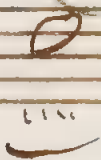
Vni:

Col bay:

tura
l'offre Meduse e giura in pegno di sua fede porgere al nuovo



rege il primo omaggio il suo benigno regno So non adempio



Handwritten musical score on aged paper. The score consists of several staves. The top two staves feature complex musical notation with many beamed notes. The third staff contains the lyrics: *il giuvenento intero* *splenda sempre per me* *sovrano*. The bottom two staves also contain musical notation. The word *neve.* is written on the bottom staff. The paper is aged and shows some staining.

il giuvenento intero *splenda sempre per me* *sovrano*

neve.

Cor:

Amato figlio al fiume Tevere s'accosta

40

Alto:

dal minor Germano uccidi: enga impa: val.

Cor:

pensa, e dico. Oh perche' la mia pace ancor non agi:

Tr:

cui: perche' uccidi: che pensi? E uoi ch'io uivi: questa in:

questa du: bizzarra abiezione m'offen: De, e quali sono i

uanti ondel Medante aspini al trono. re sai Padre re

sai di quanto lo preceant il nacer mio, era auezzo il mio

core già al insulto a offir d'empia fortuna quando udi il Seni:

fore i suoi primi uagiti entro la cuna tu vai di quanto

spoglie e tro in ora i tuoi trionfi accrebbe vai tu quante fo:

vite mi costi al tua gloria . So sotto il peso gemea della

onica in faccia a morte fra il canque ed il sudore ed egli ind:

santo travea in oio imbelli fra gl'amplesi pater: ni i giorni or:

cevi Padre vai tutto questo e' uoi ch'io gli chiedi? So' ancor di

oiu fin del nemico al: vite So' ch'Emira al figlia al:

ma b' a mio dispetto, e mi rammento che sospirar b' uidi nel

di esser tolto a lui a vita, e il Regno odio all'or mi giuevasi, e r?

mira uiregse chi va chi va snt dove il tuo furor giungeva.

ir: Appaga quer aggrada quel cieco amor che a' me b' rende inquisito. si:

uolgi per Medarre gl'ordini di natura il uerra in vno d'ettar

nel

leggi ad levia, e me par tanto confuso fra la plebe de popoli usq:

alli imprimer reggia in cu' a imbelli mano bacci aleviti: li al

mio minor fermiano. chi cu' regliano i fiumi in auro agl'operezi.

egli e co: condo d'ani ed e merto, e ci conosce il

mondo. noino alla minaccia temerario t'indolito? fo voglio

Padre non si degnare, a lui concedi il Trono basta a me l'amor tuo.

2.
No: per sua pena voglio che in questo di suo Rè t'adovi voglio oppresso il suo

2.
fatto e veder voglio qual Mondo l'armi a sollevarlo al soglio.

Segue l'aria (aria)

amor tuo.

organo il.

Organo.

Organo.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp, with the word "Vnus:" written above it. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The notation is dense and complex, with many notes and rests. There are also some markings that look like "r" or "v" above some notes.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian, with some words underlined or circled. The paper shows signs of age, including discoloration and wear along the edges.

col bay.

il mio paterno a: more degna il tuo core altero più giudica.

vero che Padre è del vero che

Handwritten musical notation on the left edge of the page, including staves and notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

For:

Co. d'ac. li. ta. Javò

e.

col bay.

Il mio paterno ad.

Handwritten musical score on a single page, featuring two systems of staves. The notation is in brown ink on aged paper. The first system consists of three staves, and the second system consists of four staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values, rests, and clefs. The lyrics are written in Italian, with some words appearing in a cursive script and others in a more formal, printed-style font. The lyrics include: "more idem il tuo co: re altero più giudice suo ro più", "giudice vengo chas", and "Jovis". The score is marked with a key signature of one sharp (F#) and a time signature of 9/8. The notation includes various note values, rests, and clefs, with some notes marked with a "2." indicating a second ending or a specific rhythmic value. The paper shows signs of age, including discoloration and some wear along the edges.

more idem il tuo co: re altero più giudice suo ro più

Jovis.

giudice vengo chas

mus:

tre a' te' varò più felice uero che d'altro il to d'io che Padre is

forzis:

to varò

The musical score is written on ten staves. The first two staves are grouped by a brace on the left. The third staff is empty. The fourth and fifth staves are grouped by a brace. The sixth staff is empty. The seventh and eighth staves are grouped by a brace. The ninth and tenth staves are grouped by a brace. The lyrics are written in Italian and are interspersed between the staves. The notation includes various musical symbols such as notes, rests, and accidentals.

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several staves. The top staff features a complex melodic line with many beamed notes. Below it, there are more staves, some with dense clusters of notes. The bottom section of the page contains lyrics written in a cursive hand. The paper has a faint circular stamp in the upper right corner. The overall appearance is that of an old, personal manuscript.

ria.

Col bay:

Empia fello:

nia che forse uolgi in mente prima che adulta sia nugen

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including lyrics in Italian.

te oggrime: vò L'empia pello: nia oggrime: vò prima che adula

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fourth system, including lyrics in Italian.

sia oggrime: vò nascer te oggrime: vò

Finis II.

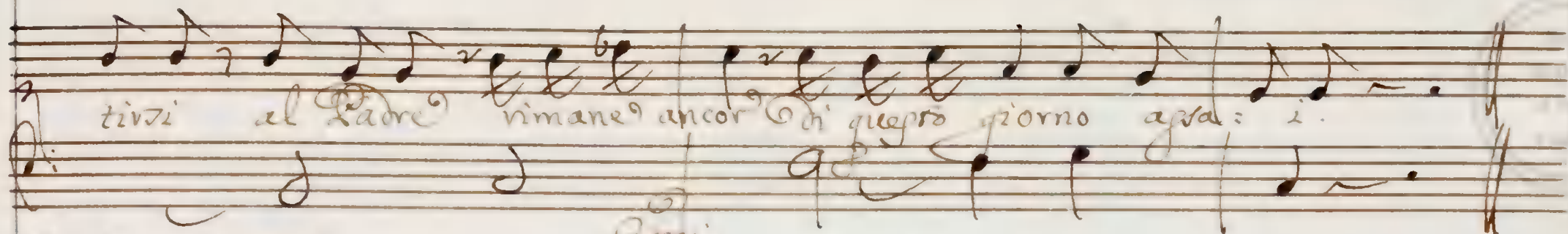
Vir:
E puoi senza arrossirti figur e medare in sul mio

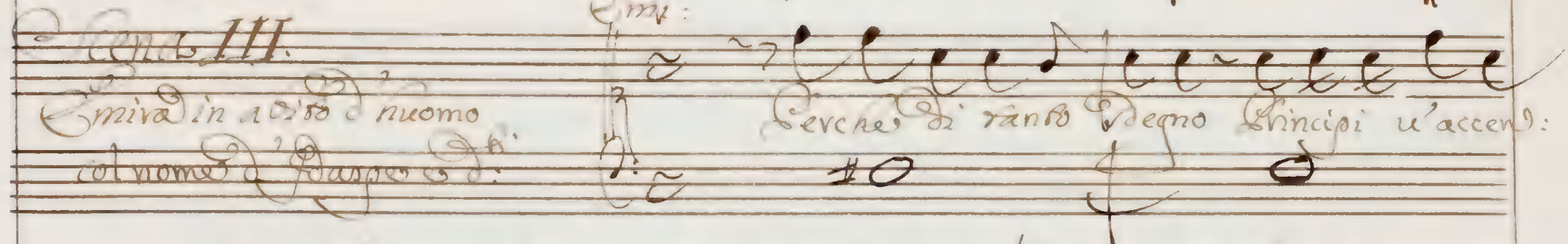
Med:
uolto i numi. O: là con pa: uella siede al tuo

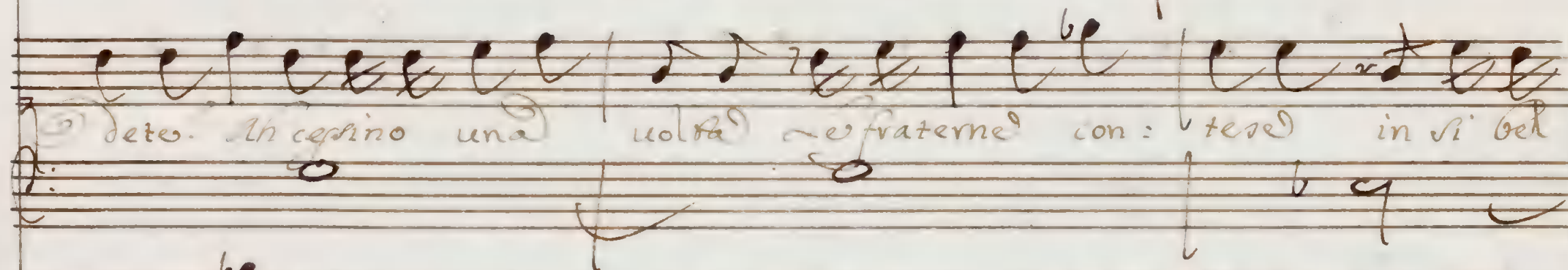
Rei:
cui che de giorni tuoi oggi dritto io sono cerca di men:

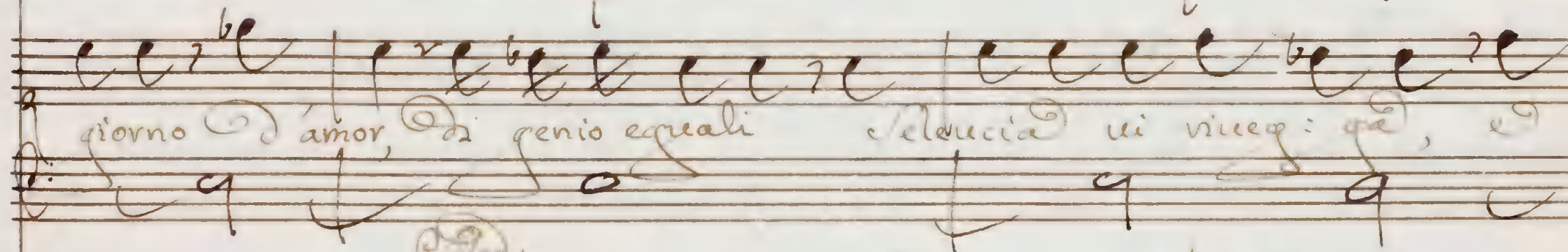
Vir:
far la uisa in dono. Trovo presto r'auanti a parlar da Mo:

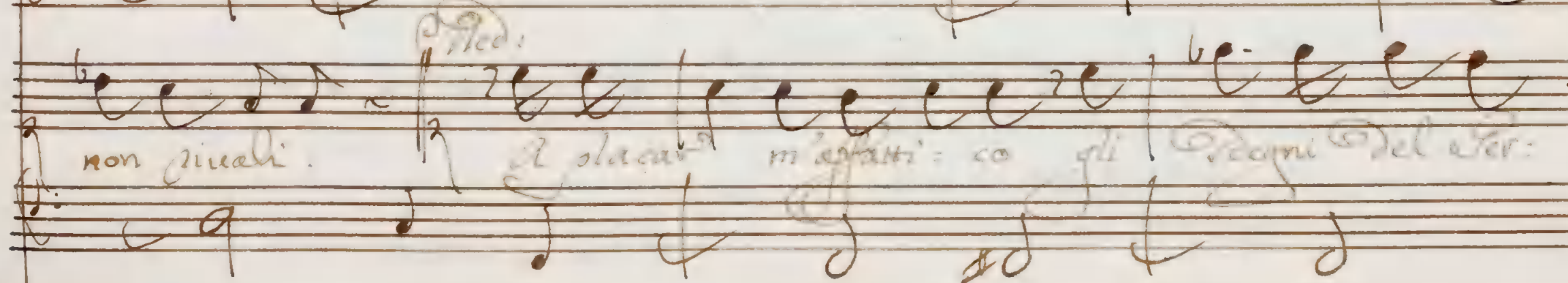
narca in uia a fronte a corona paterna ancor non hai e per pen:


 tivzi al Padre rimane ancor di questo giorno aggr: i.


Canto III.
 Mira in a viso d'uomo
 col nome d'Angelo d.
 Perché di tanto degno Principi u'accen:


 dete. An cessino una volta e fraterne con: tere in si bel


 giorno d'amor, di genio eguali
 elencia vi viene: qd, e


 non rivali.
 Al placu m'aggrati: co gli Padri del Ser:

mano tutto soggorto, e m'aspetta: tico in uano. *Cir:* (ome)

Princo e modestia! *Em:* E a me pa: le ed umiltra di Nedasse. *Cir:* An caro f.

daspe e suo costume antico d'insultar simulando. *Med:* Il sena:

mico quant'odio in vno incolpa uedilo al uolto acce: so al guardo

Gieco. *Em:* Parri non l'irri: tar lasciami uico. *#*

ome
naro
no
aro

Allegro

Nei:

Così tu mi vuoi se: lice
Se vaddol: cir aò suoi

tempra gli degni suoi
par agli tu per me

Handwritten musical notation on two staves. The first staff contains a melodic line with several triplets and a fermata. The second staff contains a similar melodic line, with the word *Vni:* written in the middle. Both staves are in G major (one sharp) and 2/4 time.

Handwritten musical notation on two staves. The first staff is mostly empty, with a few notes and a fermata. The second staff contains a melodic line with the word *Ple tu mi uoi* written above it. Both staves are in G major and 2/4 time.

Handwritten musical notation on two staves. Both staves contain a continuous melodic line with many eighth and sixteenth notes. Both staves are in G major and 2/4 time.

Handwritten musical notation on two staves. The first staff contains a melodic line with the words *Lice*, *è vaddolcir do puoi*, *temporal gli vdegni*, and *vuoi* written below it. The second staff contains a continuous melodic line. Both staves are in G major and 2/4 time.

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several systems of staves. The top system features a grand staff with two staves, each beginning with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The second system includes lyrics written in a cursive hand: "parlagli tu per me" and "par". The third system continues the musical notation with various note values and rests. The fourth system also includes lyrics: "parlagli tu per me". The notation includes various musical symbols such as clefs, key signatures, note heads, stems, beams, and rests. The paper shows signs of age, including discoloration and some faint smudges.

parlagli tu per me

par

parlagli tu per me

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves.

ria:

Vnis:

tù ger:

mano ascolta, quanto per me *dice* e pensa un'altra volta che

ria:
tu per:
alta ch

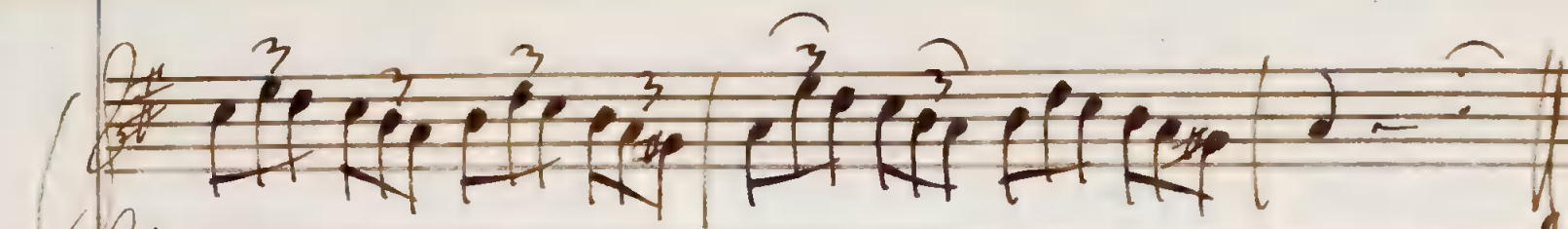
The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves.

Lyrics:

degno del tuo degno a pet: to mio non

Vrai

a petto mio non

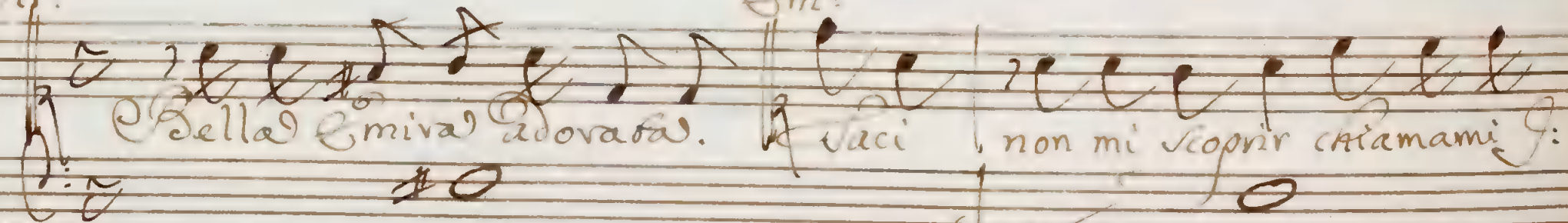


Adagio.

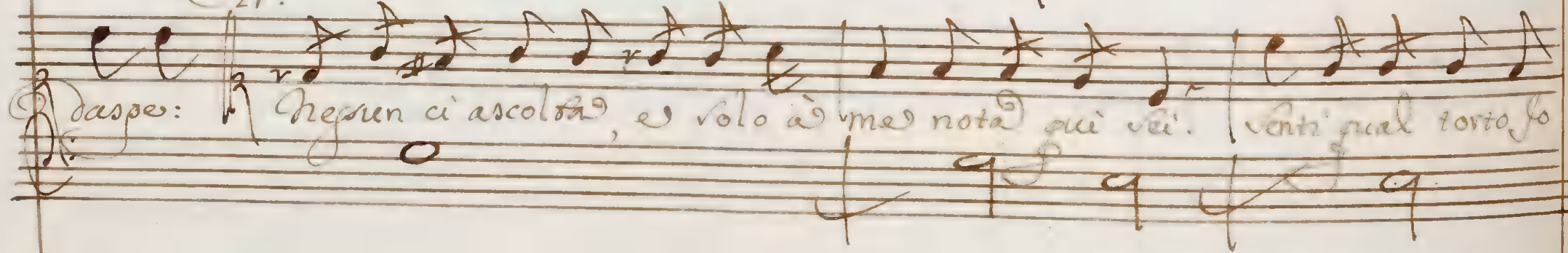
Scena 1.^a Emira e Clirao

Sir:

Em:



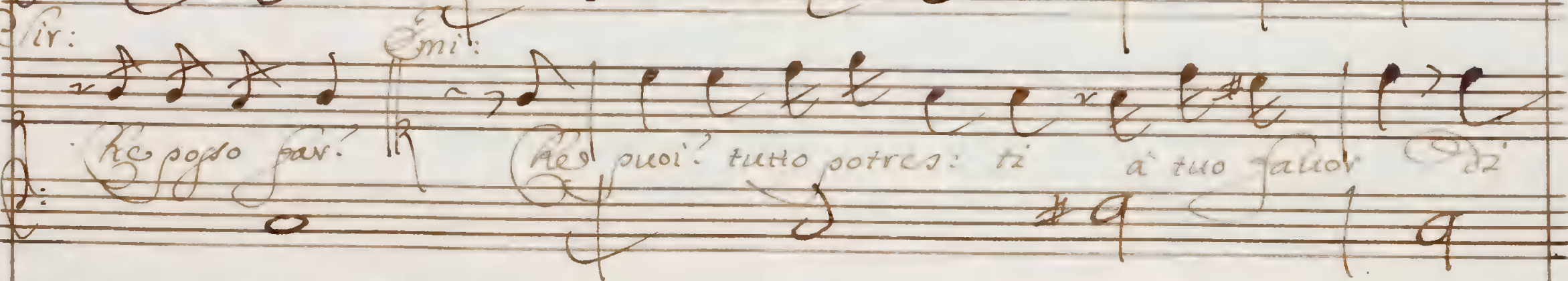
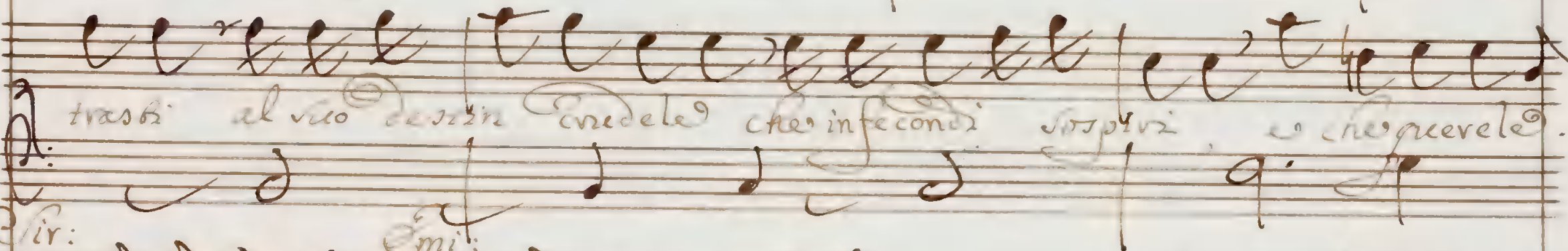
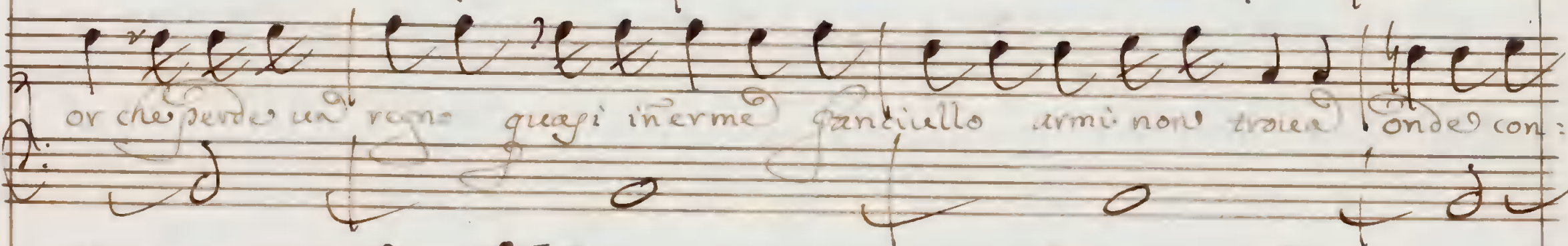
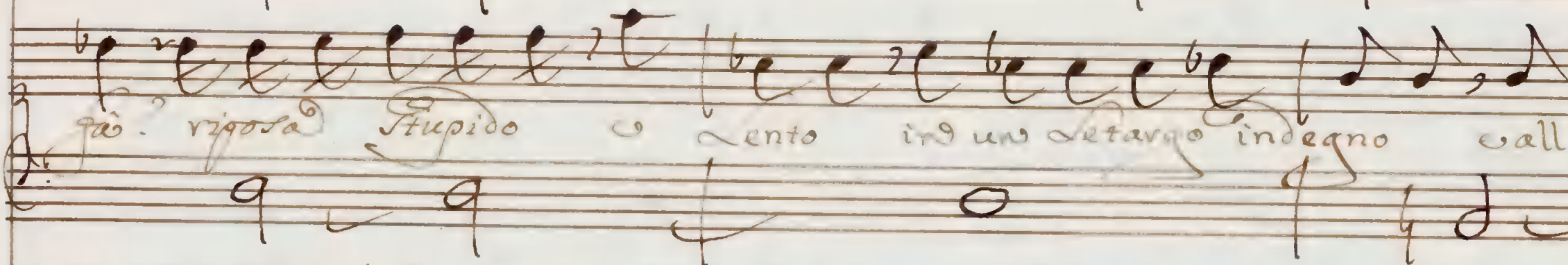
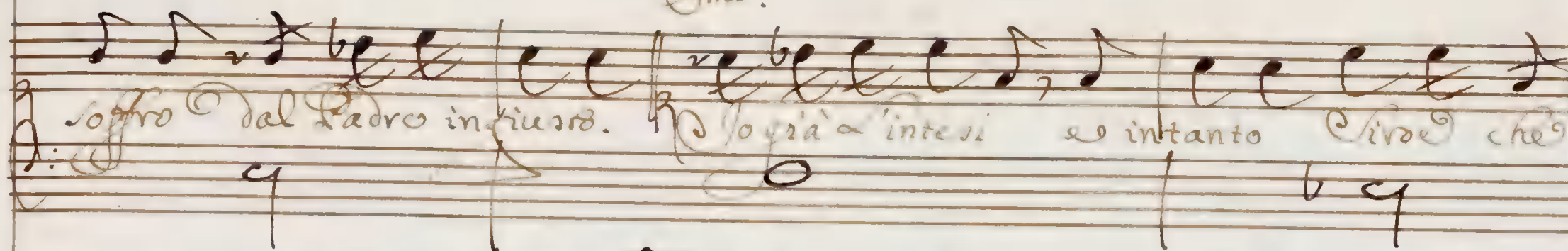
Sir:



Adagio:

Nessun ci ascolta, e solo a me nota qui sei. Venti qual torto fo

Omi:



Deano arde il popol se: dele un colpo volo il suo trionfo ag:

retta ed unisce alla tua mia vendetta. *Dir:* Non mi chiedi mia

Em: uiso. *Dir:* Un colpo io chiedo neces: vario per noi sai qual'io sia.

io - Dolo mio Indica Principezza Emira sei. *Em:* Mio

quella io vono ai cui dà Corvo istesso Aspire il gen: per sua sua

nato ma' son quella infelice che sotto ignoto

Regno ero' onorand' dalle paterne voglie per desio d' uen:

detta in queste voglie. *Dir:* Oh Dio! per opera mia nella reggia t'a:

uangi, e giungi a tanto che di cor me il fauor tutto por: Fiedi e in:

grata a tanti doni puoi rammentarli e da uendetta e d'ira. *Em:* *Alma f:*

Daspeil fivan: no e non E: mira. pensa se tua mi. Grami ch'io

uoglio la tua morte. ^{Dir:} Ed'io potrei dà E mira per ac: colto im:

mondo di quel Vanque e coll'orror dien Parra: cidio in volto. ^{non Bm:} Ed'io po:

trei pergiura veder del Padre mio l'ombra neglet: ra

pallida e vanqui: nova girarmi intorno Per domandar vendetta?

e fra le piume intanto parar dell' uccel: sono al figlio ac:

Cir: *Im:*
canto. *Pungue...* *Pungue* se vuoi stringer la destra mia *Cir:* *Im:* già

Cir: *Im:*
sai che devi opvar. Non so sperar giammai. *Cir:* *Im:* senti se il tuo mi

nieghi, è già pronto altro braccio. in questo giorno compir

l'opra di deue, e sono lo stesso premio della vendetta, il colpo al:

trai la tua destra preuenir non osa non salui il Padre e perire:
vai la gosa. *iv:* Lami: cida mi lami, e si gran pena merra e ar:
dir di auerò amata. *Em:* Oggi m'è palese il tuo cor nò che non
m'ami. *iv:* Non t'amo. *Em:* Ecco addice ella che gode a amor
tuo lo diva. *iv:* Copro costei per gl'affetti di l'orrore in celia:

Singo un po': sente inimi: co.

Em:

Scena V.

Al fin giungesi a consolar l'odice un fido al:

mante o quante volte o quante ei sospirò per te. Affermat:

Emi:

Dir:

Daspe il crede: rò. Al di dirà e irò il vero. Che nuovo stil di tormen:

Ad:

armi è questo? E potrai lusingarmi che s'abbassi ad a:

Em: Sir:

marmi Prende illustre il tuo cor. Per te si: curo è l'amor suo. Per:

Em: Poco:

ci. Taci perquero. Prende amor si poco il tuo labro co:

Em: Poco:

quace. Sai che un fido amatore aueampa, e tace. Ma il si:

lenzio del labro tradiscon le pupille, ed ei ne meno fissa un

quando al mio uolto anzi con: fuso stupido fissa à terra i lumi

3m:

noi Oime che di raproua i detti tuoi.

Dice t'ingani Chiroe tu non conosci a lo conosci

darpe egli ha rapore. Non è uero dol mio. Si trad:

tove. Chiroe rapor. fin ora taccia non ha ma ve u'è taccia in

ui vai ch'è ardir non sa modestia. Amore cambia affatto i cori

2r:

tumi rende il timido audace fa a' audace modesto. *he nuovo*

Em:

Stil di tormen: tarmi è questo? *Medio è lasciarvi in pace, ai fidia;*

ao:

manti ogn'altra compagnia troppo è molesto. *Quaspe, e pur mi*

Em:

resta un gran rimor ch'ei non m'inganni. *Assatto condannar non ar:*

disco il tuo sospetto mai nel fidarsi altrui non si teme abbas:

nuovo

si trova

mi

non ar:

si:

tanza il so' per proua rava in amor la fedeltà si troua.

col bay.

This image shows a page from a handwritten musical manuscript. The score is written on ten staves, organized into three systems. The first system consists of the top three staves, the second system of the next three, and the third system of the bottom four. The notation is in brown ink on aged, slightly discolored paper. The first two systems feature complex, dense musical notation with many beamed notes and triplets, suggesting a fast or intricate piece. The third system begins with a staff containing the handwritten text "Col bay:" in cursive, followed by more musical notation. The manuscript shows signs of age, including some staining and wear along the edges.

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and accidentals. The lyrics are written in Italian and are interspersed between the musical staves.

Con la pie

Ancor lo penai d'amore qui tradì: to e piansi a:

Con la pie

For

Vai tu ovi dir tutto il mio cor tu o vai chi mi tradì

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several systems of staves. The notation includes treble and bass clefs, various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *For.*, *Forz.*, *Unis.*, and *Incor*. There are also some numerical markings like *2.^o* and *3.* above notes. The lyrics are written in a cursive hand below the staves, including the words "Tu lo sai chi mi tradì". The paper shows signs of age, with some discoloration and wear along the edges. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

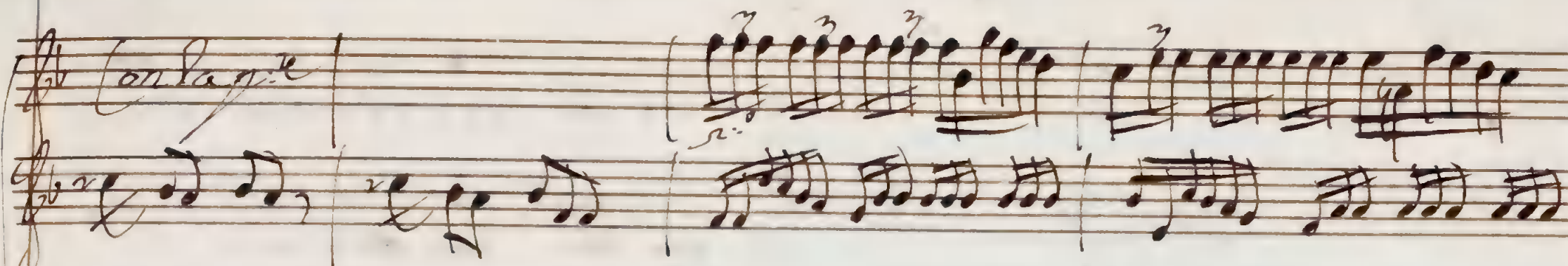
For. *2.^o* *For.* *2.^o*

Tu lo sai chi mi tradì *2.^o*

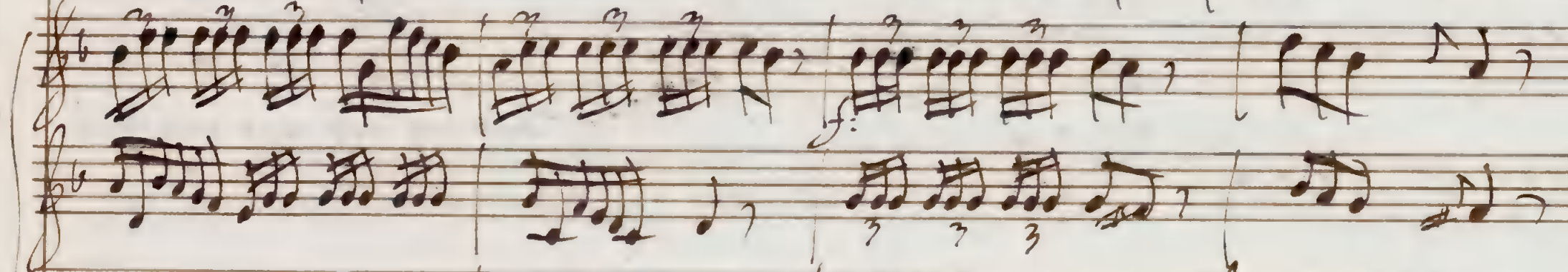
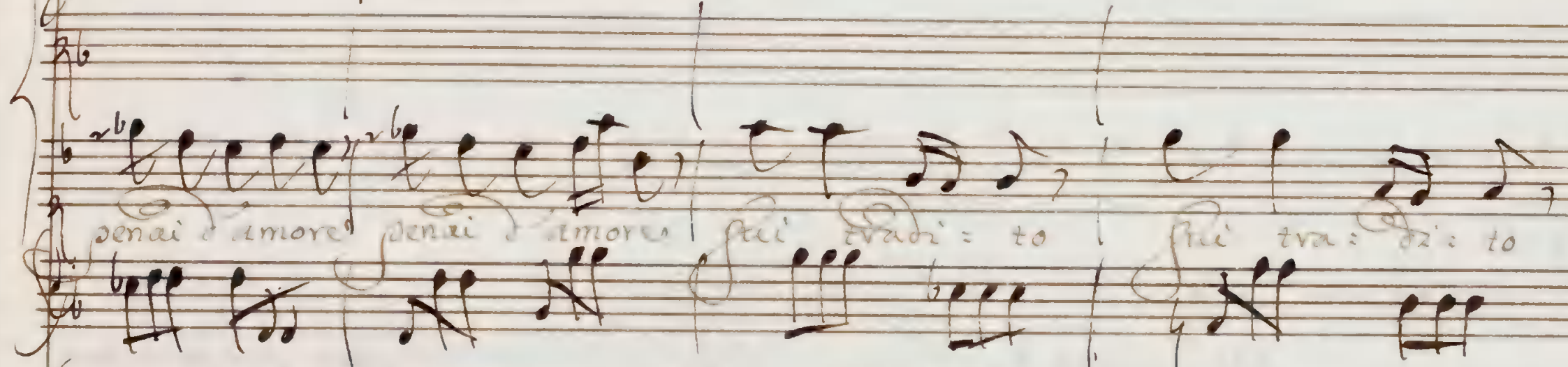
For. *Forz.* *Unis.* *2.^o*

Incor

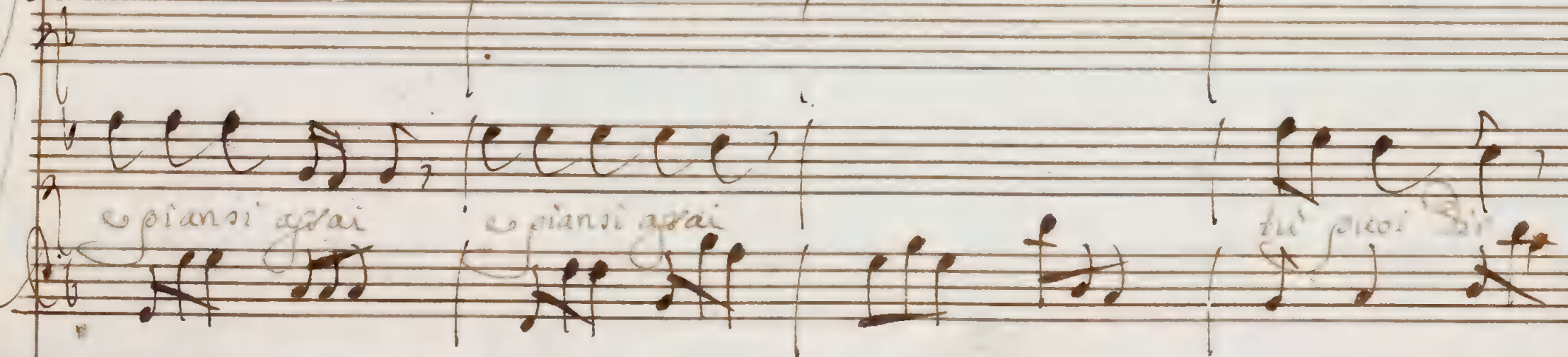
Con la g. e



penai d'amore penai d'amore *fai eva: di: to* *fai tra: di: to*



e piansi assai e piansi assai *tù piansi*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, likely 18th or 19th century.

Lyrics:

tutto il mio core tu lo sai chi mi tra: di

Sono uoce tu lo

Sai chi mi tra: di

Performance markings:

- for.* (forte)
- ria.* (ritardando)
- z.* (zestoso)

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The handwriting is elegant and characteristic of the period.

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with various ornaments and slurs. Below it, a staff is labeled *Vnis:*. Further down, another staff has the instruction *Non si:*. The middle section features a staff with the instruction *Con la p.* and a dynamic marking *f...*. The bottom section contains a vocal line with the lyrics: *Parti ad ogni sguardo che bagliando e meno: mesto non s'accorda*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical notes and rests. The lyrics are written in Italian.

Con lazi^{re}

for:

col penzie: ro ma di te che fido do veis non saprei te:

mer così te: mer così non saprei temer così.

f. allegro.

aria 6a

Tao:
non parli. or di che temi.

Vir:
dasse più prete sente non è nega il tuo (ne importuna) ah *Tao:*

Tao:
dice trova un amor ch'è tuo privilegio e mio. *Vir:* forse che t'a:

Tao:
dove giunge a scoprir. ... Non paurentar di cui nulla saprai. *Vir:* Ma:

Tao:
dasse... *Vir:* dasse è fido, e approva il nostro amore. *Tao:* Non è

Tuo:
 Sempre d'accordo il coro, e il coro. *i tormentiamo i*

uano l'altra ragion non u'è per cui si ponga tanto affetto in o:

Sir:
Chio: Altre ancor ued ne son *Chio:* *Ad: Chio:* Senti. perche fa:

Sir:
 cerle. *On Dio:* Diaparmia ad noia a te d'u: dirle, a me il cor:

Chio:
 Or di pale: varle. *Chio:* E uoi si dubitate d'aggiarmi. *Chio:* dille o

Chir:

cavo. *Re, pena!* | Io a te dirò... no' no' perdona de quaio par:

ao:

tir. *Nol soffrivo de joria a 'arcano non mi wuelli.* | *Chir:* *Vn'altra*

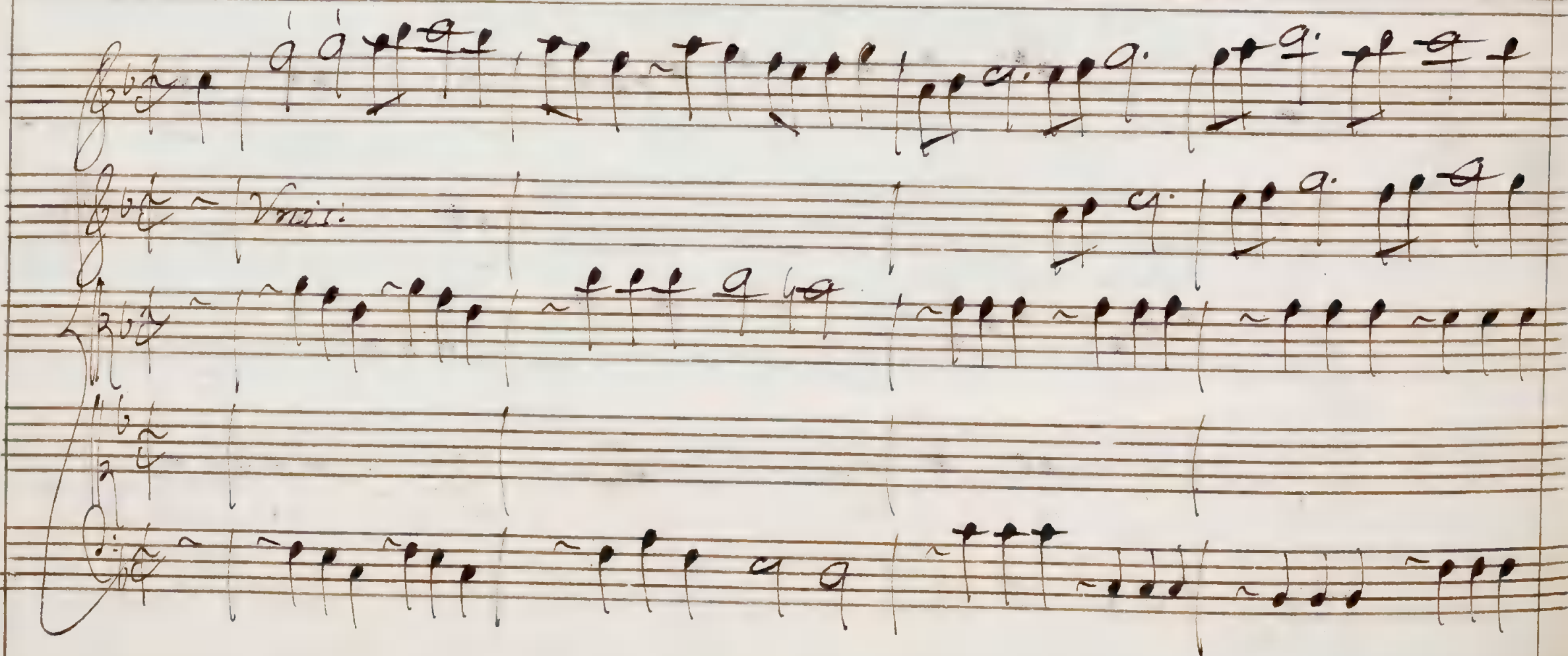
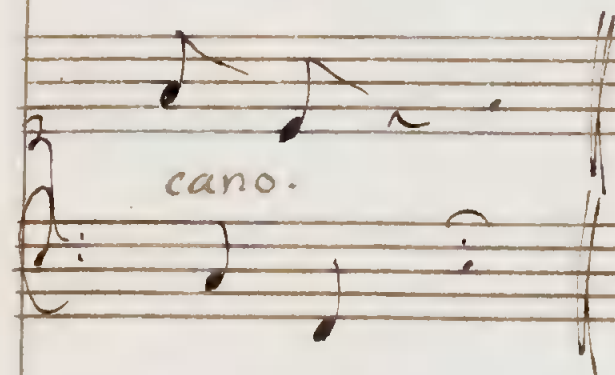
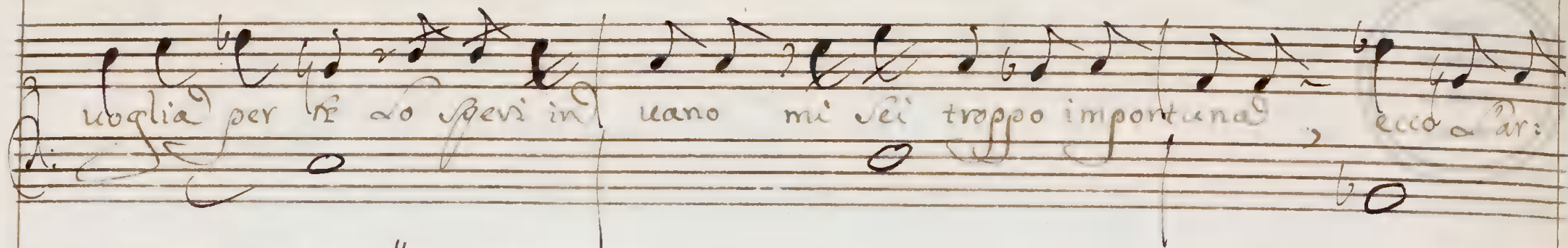
ao: Chir

volta tutto saprai. *Chir* *No' no'.* | *Chir* *Unque m'ascolta.* *Chir* *Ardo per altra*

Chir *gratia,* Io non fede: le è più uerosi rai non t'ame: rò, non

t'amo, non t'amai.

Chir *es se pens in 'lo popa angia*



Handwritten musical notation on the left margin of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Col bay.

Per all ciglio
qui: Angiervo
E mostro ai denti amor
il ciglio E men regno il

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the staves:

- Labro è mentitor e mentitor non gli dar fede non gli dar se: de
- Unis.
- For:
- Col bay.
- Al ciglio d'inghiero

Handwritten musical notation on the left margin of the page, including staves and notes.

Handwritten musical score for a vocal piece, likely a duet or solo with accompaniment. The score is written on ten staves, with the vocal line on the upper staves and the accompaniment on the lower staves. The lyrics are in Italian and are written below the vocal line.

The lyrics are:

mostro ai detti amor il ciglio è menzognero il labro è mentitor non gli dar
prede non gli dar tal de il ciglio è menzognero il labro è mentitor

A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in Italian. The score is organized into systems, with some staves grouped by brackets on the left. The handwriting is in dark ink on aged, slightly discolored paper.

menti: tor non gli dar
no non gli dar

mi:

Handwritten musical notation on the left margin of the page, including staves and notes.

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The notation is in a historical style, likely from the 18th or 19th century.

The score is organized into systems of staves. The first system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some rests. The second system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The third system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some rests. The fourth system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The fifth system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some rests. The sixth system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The seventh system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some rests. The eighth system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The ninth system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some rests. The tenth system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature.

Lyrics are written below the staves, corresponding to the melody. The lyrics are in Italian and include the following phrases:

- Col bay.
- Chiamami chiamami au:
- Dace e stolto
- Io non ti posso amar
- ma ricordati il mio
- colto mio

Ricordi il mio volto mai più non mi contar frai del tuo pre: Ode no no no no

mai più non mi contar frai del tuo pre: Ode. P. 170.

Canzone VII.

ro:

tolle: var potrei così acer: bo dis:

Med:

prego! Oientur vate Rodice quanto mi fai pietà; Oiro è un'in:

ro:

Med:

quato. On lo tutto ascol: di. che parli o Brencu. Ch non celarbi a

me ti sono amico, del germano altero a' inquisita detesto.

una Ponzella leggiera qual tu sei che mill'almerinna: mora impor:

tuna chiamar perche a adora tanto non soffri: rebbe al più del:

formar, o uile femina della Persia. *ao:* Ed io so soffro, ne

Med: poco uendicarmi. A chi non gioua ad tua semplici: far, ma tu po:

tressi ueni: giar quel superbo fino a chieder pietas. *ao:* Come. *Med:* So:

uressi (osroes) inn: far contro di lui fingendo che osroes ad onra

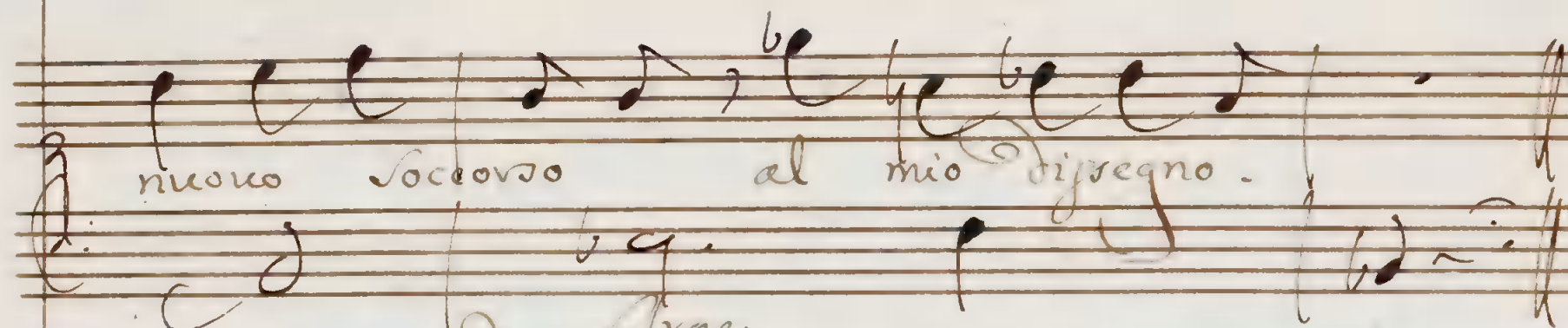
ti chiede amore, Douresti oprar' che braver il tuo Germano gli

niegni ogni dogno, e far ch'ei resti o dà tuu abbandonato, all'or ue:

drai mendicar' quell ingrato il tuo favore. E uer, così audace

And: supplice a me uerrà. Ma giunge Argo ricordati... *And:* Non più; so' come so

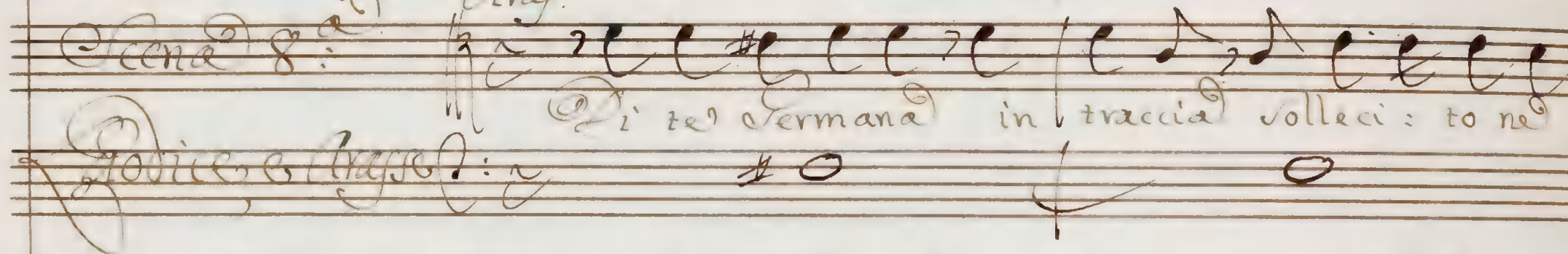
And: deggio mendicar' i miei torti. In quello dogno ueggio un



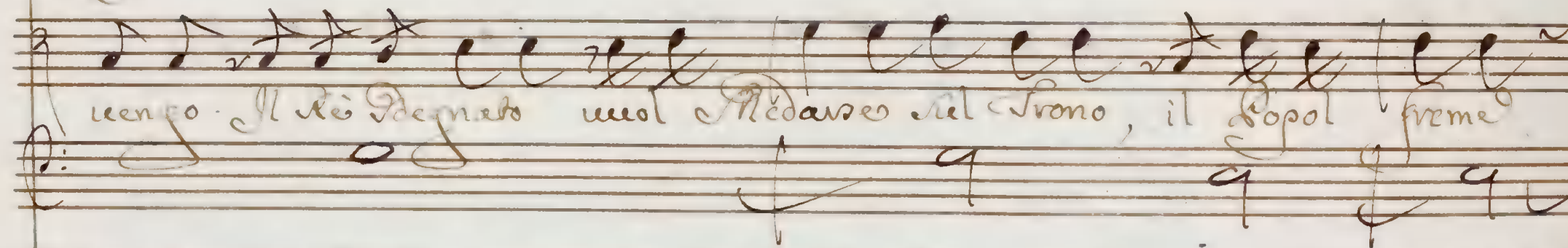
nuovo Soccorso al mio disregno.

Scena 8:

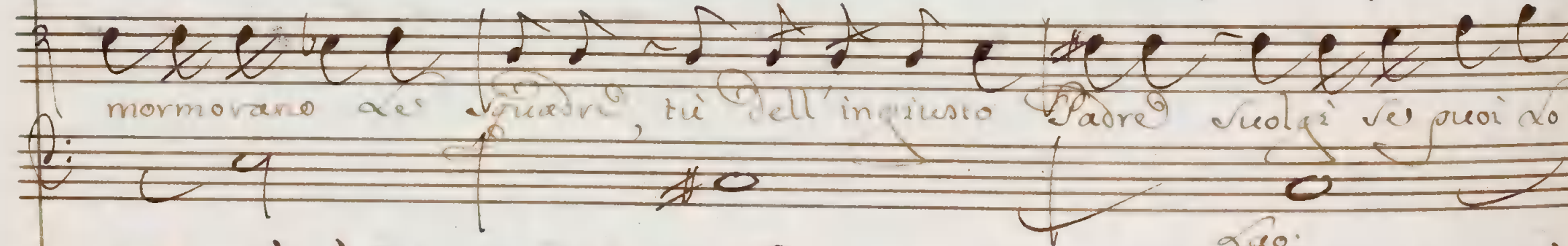
Alleg.



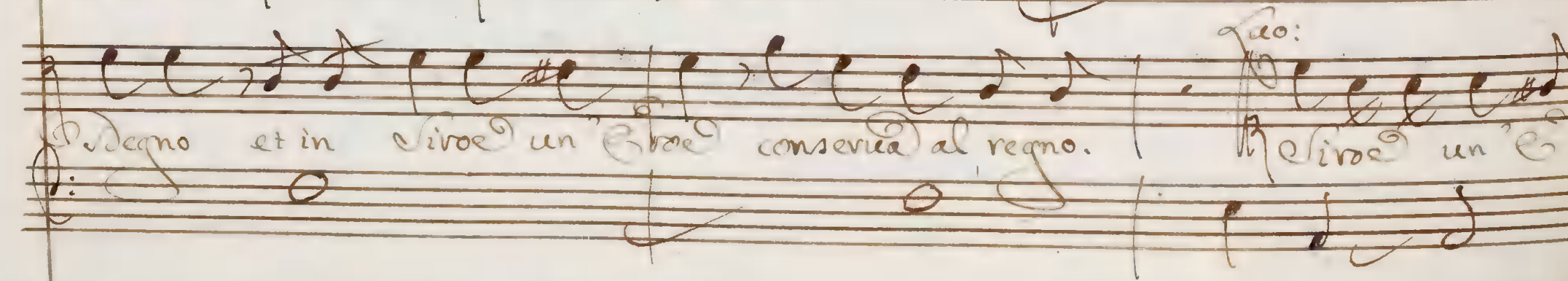
Di te Germana in traccia solleciti: to ne



uengo. Il Re Degnato vuol Medasse sul Trono, il Popol freme



mormorano de' Guadri, tu dell'ingiusto Padre suolai se puoi do'



Degno et in Siroe un Eroe conserva al regno.

Adagio:

Meliroe un E!

roel. t'ingani; nà un alma in seno stolamente pr: voce un cor su:

perbo che solo è di se stesso insano amira: tor, chi altri non

cerva, e che tutto in tributo il mondo al suo valor crede dou:

uto. (che insolita favella, e credi... credo neces:

aria per noi a sua ruina, a sua ruina è uici: na, non l'op:

© *Allegro*:
 porrei alla sorte. E chi mai rice così angustiar *ao*:
 #0

Tao: *Allegro*:
 dice Penetrar quell'arcano *ao* te non dice. *on*:
 #

Penetrar ciascuno il tuo genio *ao*: *Allegro* e *Leg*:
 #

Tao:
 giero. Costanza è spesso il vari: ar pensiero.
 #

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged paper.

Key markings and annotations include:

- Viol:* (Violin) written above the second staff.
- Ad tempo giusto* written above the fourth staff.
- Viol:* (Violin) written above the seventh staff.

The score is organized into systems of staves. The first system consists of the first two staves. The second system consists of the next three staves. The third system consists of the next three staves. The fourth system consists of the final two staves. The notation is dense and includes many slurs and ties, indicating a complex melodic and harmonic structure.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed with the musical notation.

The visible lyrics include:

- Con la gi
- Col bay:
- placido il mar: ve lusinghi a sponda ladin: ghi la sponda o
- porti con l'onca terrore e spaven

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, likely 18th or 19th century.

The first system includes the word *Con lape* written in a decorative script.

The second system contains the lyrics: *-ro è colpa del vento suo, colpa non è. È colpa del vento suo col: pà non*

The third system includes the words *for:* and *Vin:* written in a decorative script.

The score concludes with a final system of notes and rests.

Handwritten musical score on a single page, featuring six systems of staves. The notation is in brown ink on aged paper. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Lyrics visible on the page:

- Con sagr.
- vis:
- Col bas.
- placido il mare Lusignhi an
- for:
- for:
- Sporda o' porbi con l'onda terrore o' paleen

The score is written for a multi-staff instrument, likely a harpsichord or keyboard, with a grand staff consisting of three staves per system. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *for:* (forte) and *z:* (zest). The lyrics are written in Italian and are interspersed with the musical notation.

Handwritten musical score on page 40, featuring ten staves. The notation includes various musical symbols such as notes, rests, and lyrics. The lyrics are written in Italian and include the words "colpa del" and "non".

Lyrics visible on the page:

- colpa del non
- colpa del
- colpa del

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or dramatic text.

The visible lyrics are:

uento sua colpa non è non è no sua colpa non è è colpa del vento sua

colpa non è

Continuation of the handwritten musical score on the adjacent page. The lyrics visible on this page include:

alt.

Cian

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in Italian.

Lyrics visible on the page:

- Vni:*
- Col bar:*
- Golluò con la sor: te canciando sem:*
- Gian*

The score is organized into systems, with some staves grouped by a large bracket on the left side. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, likely 18th or 19th century.

The first system includes the lyrics: *Con la p^{re}*

The second system includes the lyrics: *2^a uirni L'incostanza diventa per me*

The third system includes the lyrics: *Diletti: tu per me*

The score is written in a historical style, likely 18th or 19th century. It features multiple staves with notes, rests, and lyrics. The lyrics are written in Italian. The notation includes various musical symbols such as clefs, key signatures, and note values. The paper is aged and shows some staining.

Finale.

Finale

Non tradirò per dei n'ami: cizia il dover, chi va quel

sia ad tacciata ca: gione ond'è degnata, sarà iniqua, o Leg:

giara, è stile usato del molle Seso. o quanto quanto Donde Leg:

pietra sarà più caro il vostro amore a noi se corranza di bel:

ta' d'unire in col.

Oboe

Handwritten musical notation for Oboe, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes with accents and eighth-note patterns.

Violini

Handwritten musical notation for Violini, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features dense sixteenth-note passages.

Violoncelli

Handwritten musical notation for Violoncelli, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features dense sixteenth-note passages.

Col bar.

Handwritten musical notation for Col bar., measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Handwritten musical notation, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Handwritten musical notation, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Vnis.

Handwritten musical notation for Vnis., measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Vnis.

Handwritten musical notation for Vnis., measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Handwritten musical notation, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Handwritten musical notation, measures 1-4. The notation is in treble clef with a 3/4 time signature. It features quarter notes and eighth-note patterns.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include:

onda che mor: morat tra sponda in sponda e aura che tre

Violetta col capo

Viva:

mola tra sponda e sponda

O meno coradi: de

Oboe col Violino

For.

Del vostro cor

Del vostro cor

l'onda che mormora

tra sponda e sponda

l'aura che

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and contains a series of notes with '2.' markings above them. The second and third staves are grouped by a brace on the left and contain dense, rapid sixteenth-note passages. The fourth staff has a treble clef and contains a melodic line with lyrics written below it. The fifth staff is a bass line with chords. The lyrics for the fourth staff are: *trc^o mola tra fronda e fronda e meno instabile del vostro cor*. The word *trc^o* is written below the first measure of the fourth staff. The word *mola* is written below the second measure. The words *tra fronda e fronda* are written below the third and fourth measures. The words *e meno instabile* are written below the fifth and sixth measures. The words *del vostro cor* are written below the seventh and eighth measures. The word *trc^o* is also written below the first measure of the fifth staff.

Handwritten musical score for the second system. It consists of five staves. The top staff has a treble clef and contains a series of notes with '3.' markings above them. The second and third staves are grouped by a brace on the left and contain dense, rapid sixteenth-note passages. The fourth staff has a treble clef and contains a melodic line with lyrics written below it. The fifth staff is a bass line with chords. The lyrics for the fourth staff are: *e meno insta bile del vostro*. The words *e meno insta* are written below the first and second measures. The words *bile del vostro* are written below the third and fourth measures. The word *trc^o* is written below the first measure of the fifth staff.

Cel Violino sino al fine

cor del vostro cor

Pur l'alma semplice de folli a:

Violini

Unis:

manti sol per voi spargono sospiri e pianti

ti

Col bay.

e da uoi sperano fede in amor

sperano fede in amor

Senza
Senza con foglio in mano

Sir:
Dall'insidia d'Emira vi tolga il Sen:

tor con questo foglio di mentiti carattevri uerqa: to si pa:

esi il pe: viglio, ma si celi uettor: se il primo io taccio tradisco il

Padre, e se il secondo io uello carvi: fico il mio Gen: così... ma

parmi che il Re s'inoltra a guerra uolta. oh Dio che fa:

ro. rei mi ued Subito: va' che uenir da me a' auiso

d' a' sopvirgli il preo m'astriueva meglio e' co: larsi o

chumi da uoi difesa via E: mira il Padre e l'ino:

lenga mia.

Fin. XI.

Arco Viro e Medardo (ne da un superbo figlio prenda)

Vengo il mio cor troppo va: rei stupido in tollerarlo. e qual

o' cara insolita ventura a me ti guida! Vengo a

chieder dize: va, in questa reggia non basta il tuo favor, perch' io non

tema, u'è chi m'insulta e mi: naccia. O tanto chi po:

trebbe avanzarsi. E il mio de:itto è a guer s: da i

Cor:
ter. Me copri indugna e lascia di punirlo a me sa' l'ural. *ao:* *Vn tuo*

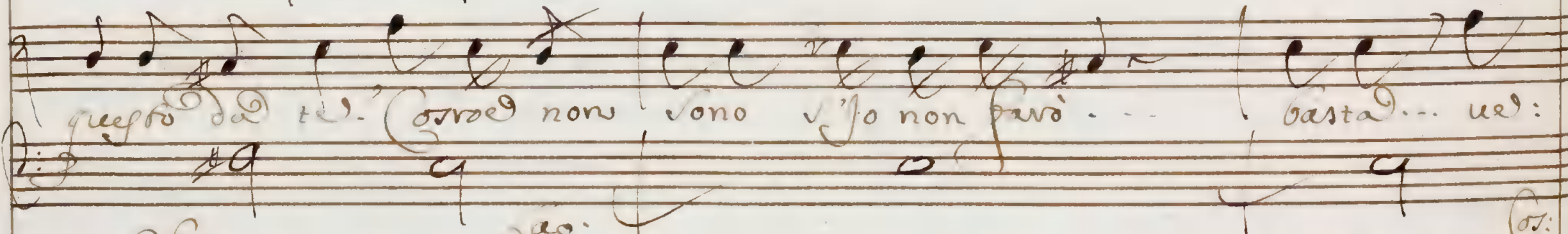
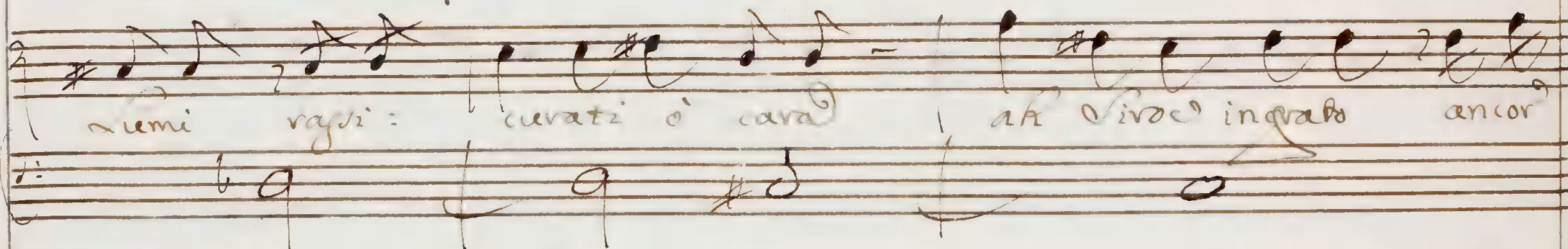
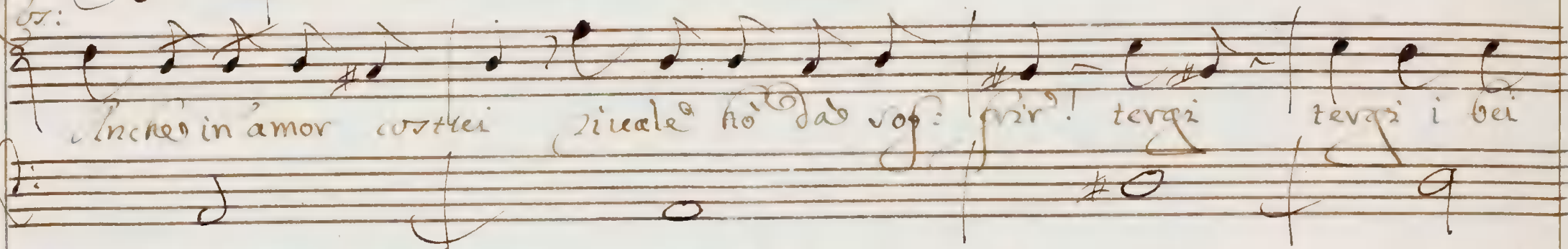
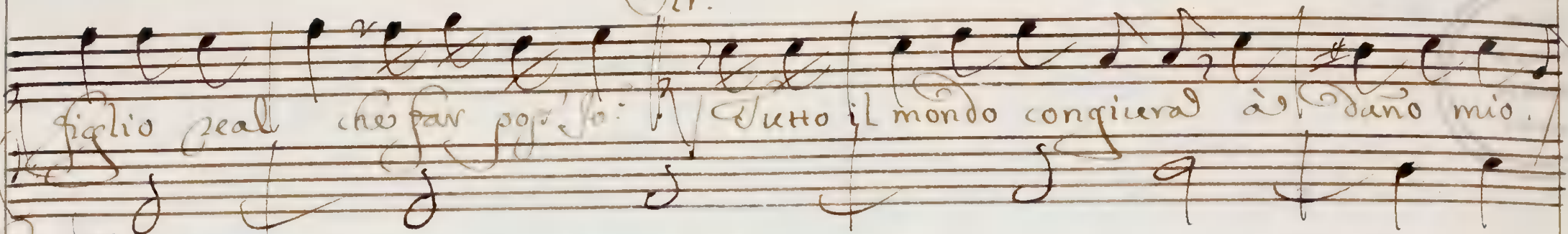
figlio procura O di sedurre il mio amor perch' lo viciu = so e di

Cor:
renderlo contento minaccia il uiver mio. *ao:* *Humi che sento!* *ao:* *Dell'a:*

ao:
mato Medarre esser colpa non può, s'io e a' ardace. *ao:* *Pur troppo e*

ao:
ver; tu tuu' qual uopo ho di soccorso, imbelli e sola, controuend

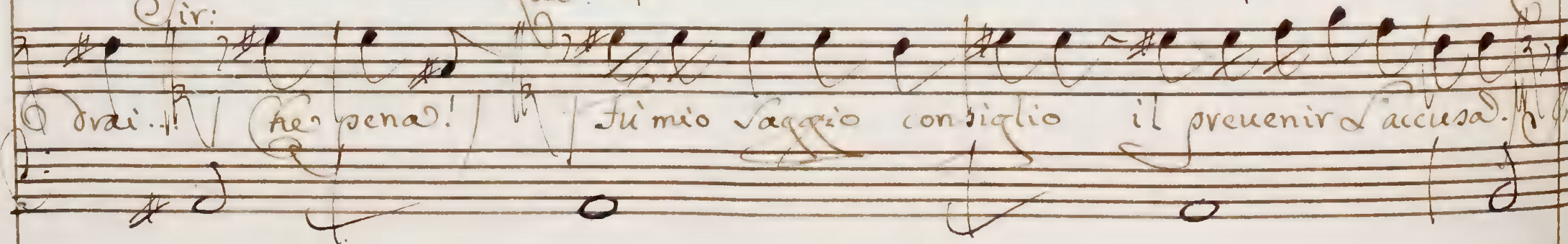
Vir:



Vir:

ao:

os:



ao:
deano figlio! Io preuder potea nel tuo cor tanto affano as:

uri... qual foglio! stupido ei regge e impalli: disse! O numi! e che

ao:
pili di ginesto poè minacciarmi il ciel, che giorno è questo? he t'affligge o si:

mor.
Cena XII.
Padre o ti miro cangiato in

cos:
Med.
uolto. A venti caro Medardo e inno: disse. Vn

ao: (Or: Legge)

oglio. (Aermai sarai.) (Or: chi credi amico in:

ria la tua vita. in questo giorno il colpo ha da ca:

der, temi in ciascuno il traditor. morrai sei tuoi più cari a:

mici della presenza tua tutti non privi. chi t'annusa è fo:

ao: (Or: del credilo, e vivi. (Or: Volo d'or: rore! E qual pietà cru:

dele è il saluarmi copi. Da mano ignota mi vien l'auiso e mi si tace il reo!

Donque temer deggio gl'amici i figli in ogni faza ancora crederò la

mia morte in ogni acciaio la minaccia crudel vedrò scolpirsi.

*questo è farmi salvo e questa è uita. *Allegro* Misero Genitor! *Allegro* Non si tray:*

*curvi si oppor: tuta occasion. *Allegro* tace. *Allegro* non fauellar. *Allegro* Io son con:*

And:

gras.

Io non parlai fin'or uolli al tuo Regno un reo celar' che ad

ambi è covo, al fine quando giunge all'estremo il tuo cor:

Sir:
Doglio, non nò cor di tacerlo;

è mio quel foglio.

And:
Ah menti:

Cor:
tor.)

empio conosci, e an: cova a' ascondi all'ira mia!

And:
Adre'ado:

rato per:

dona al traditor,

basta che salui siano i tuoi

giorni; ah non uoler nel sangue di questo reo contaminar La mano; chi t'in:

Sidia è tuo figlio, mio Germano. *Cor:* (ne tormento io tacer. *Cor:* a' Me:

darre' ghi l'arcano scopri? *Med:* Tu s'irre integro. *Cor:* (hi l'erede:

rebbi! *Med:* Ei mi uolea compagno al crudel Parricidio, in uan m'opposi la tua

morte giurò, perciò *Med:* in quel foglio scopri l'empio desio. *Cor:*

Also:

20;

dave è un traditor

quel foglio è mio.

12

À la mai Van :

Yai.

Virae

marcoso

nell'emiciclo Stanzos!

Mo Delitto 2)

certo.

fi mente

a' te

itrasse

il Medio

Di Salvetti

un cover:

Sito

ti desiderava

estinto

e. Sei tradito.

Scena XIII.

miu e d

III:

hi trach

Il mio

Re: per

la g. 2. 12. 2

ecco il

Sir:
Quando ecco l'armi. Solo l'aspetta mancava a tormentarmi. *Or:*

Ado:
mico a' qual pena mi serba il ciel. *Ado:* (che inaspettati eventi! *Em:* *Ponde la:*

Med:
viso. è noto il reo. *Med:* Medasse tutto quello. *Sir:* Il Germano

Or:
t'inganna. *Or:* l'aspetta lo pale sai l'arcano. *Or:* Dunque perché non

Sir:
scopri l'insidiator. *Em:* *Sir:* l'arti di più non deggio. *Em:* Perfido in questa

quisa di menti: da virtù copri il tuo fallo a chi giovar pres:

tendi? hai già tradito L'offen: sord e L'offeso ei non è taluo inter:

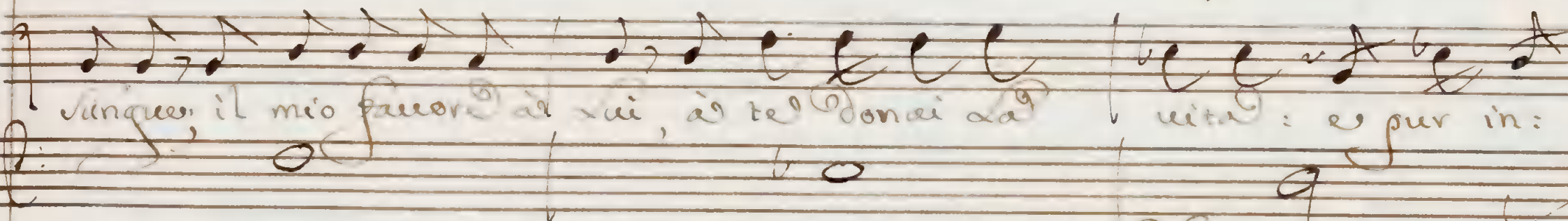
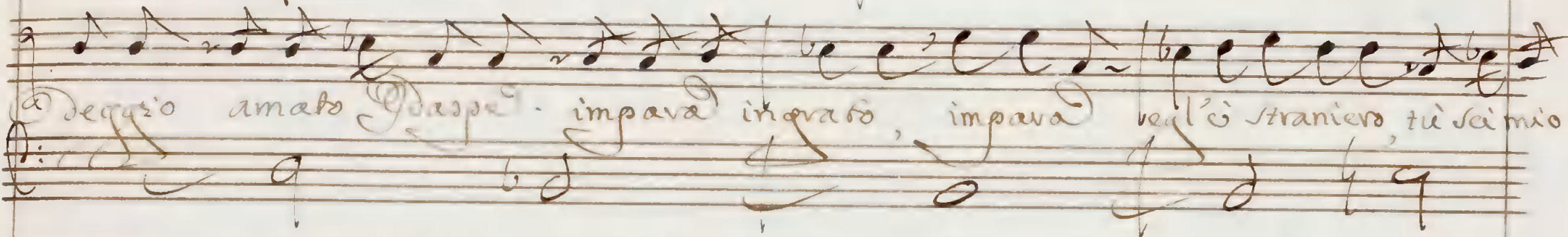
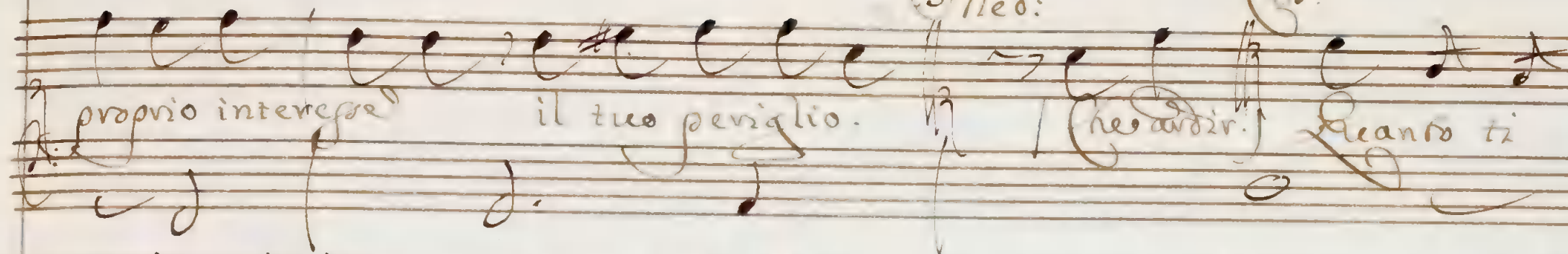
voito è il disegno e uanti per tua gloria un foglio indegno. tradi:

tor, io uorrei... Signor De' Digni miei perdon ti chiedo è il mio do:

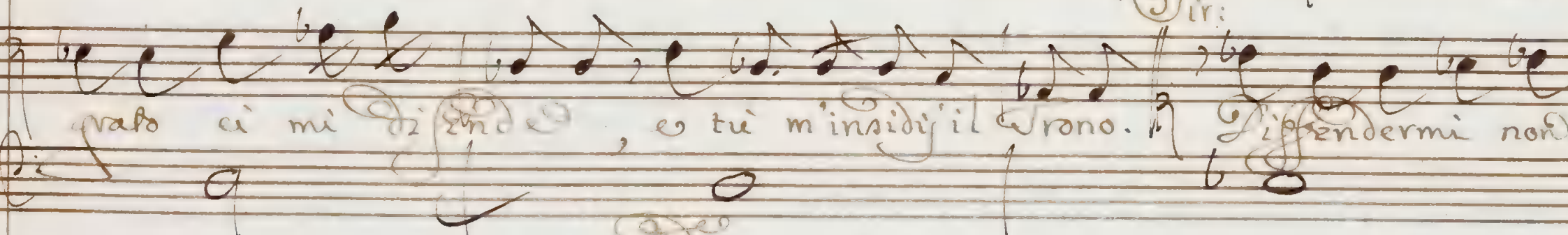
uer che parla perche non fido al Padre Io non rispetto il figlio, è mio

Red:

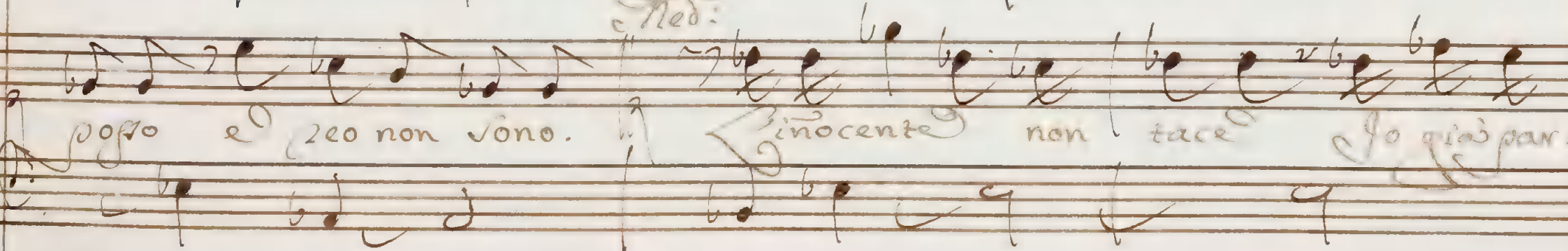
Ad:



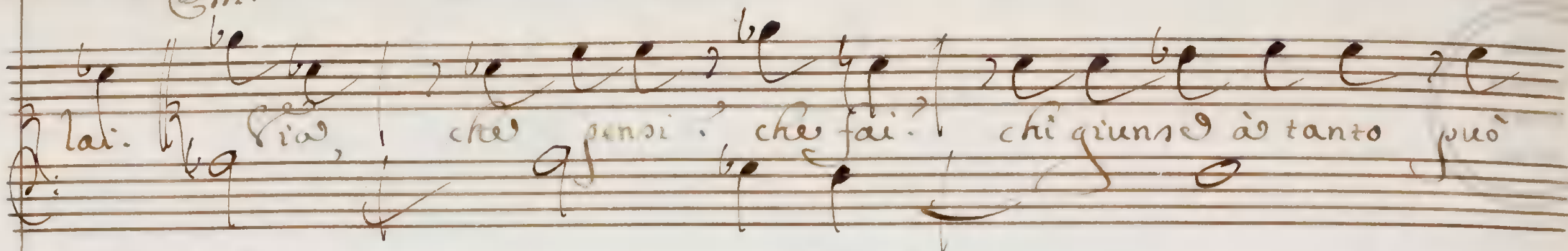
Sir:



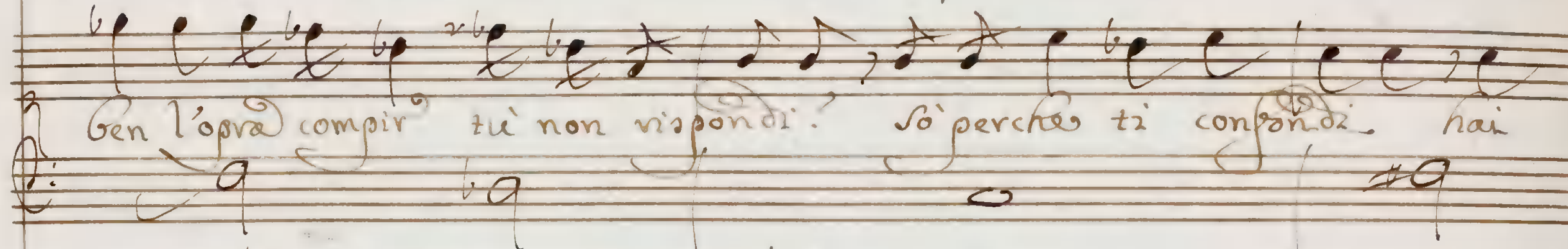
Red:



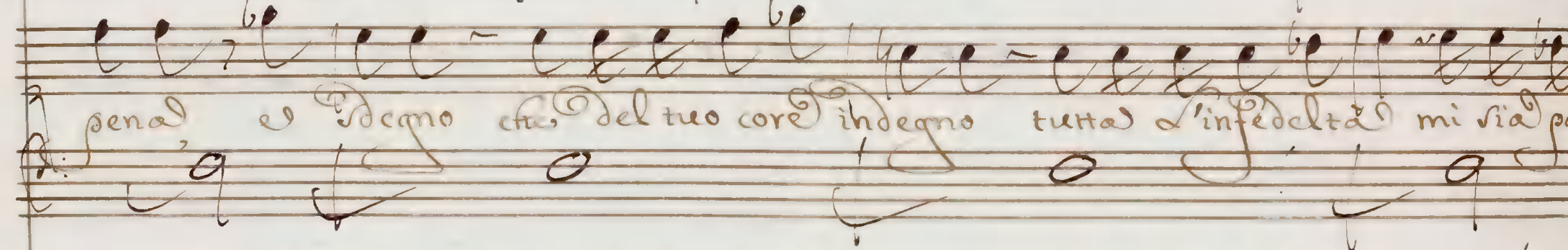
Em:



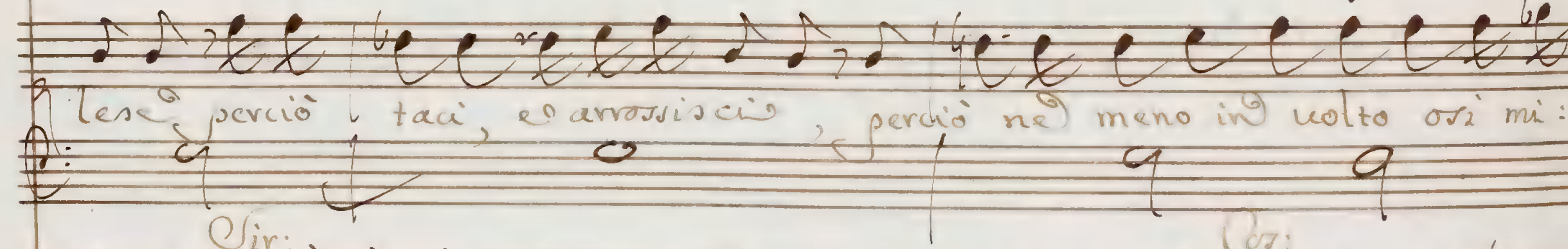
lai. Via, che pensi? che fai? chi giunse a tanto può



Ben l'opra compir tu non rispondi? So' perche' ti confondi. hai

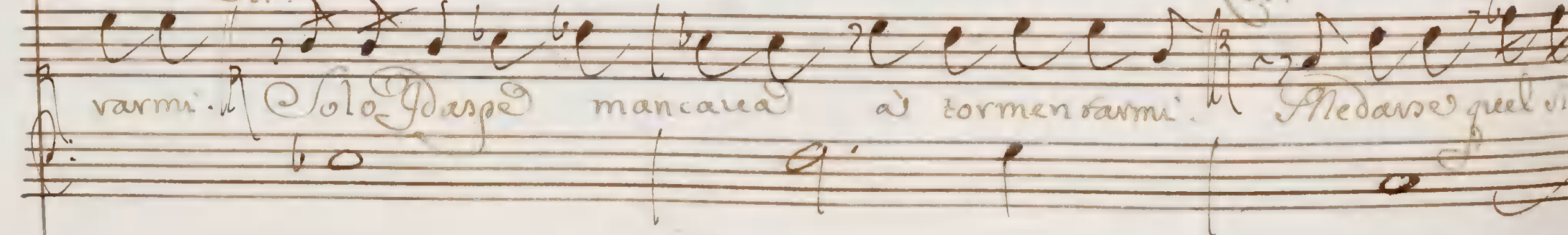


pena e degno che del tuo core indegno tutta l'infedeltà mi sia pad:



lese perciò taci, e arrossisci, perciò nel meno in volto or mi:

Vir:



varmi. Solo darpe manca a tormentarmi. Medasse quel si:

Med: *Em:*

Lenzio giustificava l'accusa. Io non mentisco. E un mentitor si

Sir:

cerca li roe sarà. Ma questo è troppo. Daspè non ti basta, che

Em: *Sir:*

uoi? Què che tu agrolua da sospetti il mio Rè. (ne dir possi)

Em:

Io. Pi che il tuo fallo è mio, di par ch'io son complice del deo:

lito, anzi che tutta è tua la fidel: tà, la colpa è mia, ca:

Or:
pace ancor di questo egli savia. Ma lo sarebbe in vano. facile im:

Sm:
presa d'ingannarmi non è so la tua fede. Or forse per

Or:
te di Sir e il core. so so lo so ch'è un tradi: tore. ei non pro:

Or:
cura di fressa, ne per: dono. Difendermi non posso

Med:
reo non sono. E non è reo chi niega al Padre un grievamento. Non è

Cor:

reo L'ardimento del tuo foco amoroso. Non è reo chi nascosto fo

Em:

stesso no' qui veduto? Non è reo chi ha' potuto scrivere quel

Vir:

foglie, e si sgomenta, e tace quando seco fo ragiono. Tutti

reo mi volete, reo non sono.

Viol:

Viol:

Viol:

Viol:

Viol:

Viol:

Viol:

Viol:

Viol:

Viol:

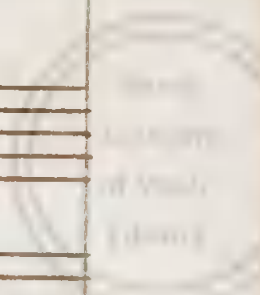
a vorte mia tiranna tiran: na tiran: na

Handwritten musical score on page 55. The page contains several staves of music. The lyrics are written in Italian. The first line of lyrics is "farmi di più non può no' no' non può m'accusa e mi condanna". The second line of lyrics is "un' empia e' un Germano e' amico". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values and rests.

farmi di più non può no' no' non può m'accusa e mi condanna

un' empia e' un Germano e' amico

Handwritten musical score on a single page, featuring ten staves of music. The notation is in brown ink on aged, slightly discolored paper. The score is organized into four systems, each containing two staves. The first system includes the instruction "Sov." above the second staff. The second system includes the instruction "e'l Senitor" above the first staff. The third system includes the instruction "Sov:" above the second staff. The fourth system includes the instructions "Termano", "Simpia", "Amico", and "Seni:" above the first, second, third, and fourth staves respectively. The music consists of various note values, rests, and dynamic markings, with some staves showing complex rhythmic patterns and others showing more melodic lines.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a cursive script below the staves.

Sov.
Voz.
Col bay.

tor
Vorte tirana tirana: na
M'acuga e mi con:

aria
un' empia
et un c'ermano
N'ami: co

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the page:

- il Genitor*
- L'amico*
- il Geni: tor*
- Col bay*
- Gani Joci*
- coro d' uano*

Dynamic markings and other annotations include:

- for.* (forte)
- Vnis.* (Veni)
- for.* (forte)

f *r.* *f* *r.* *f* *r.*

che più sperar
che più sperar non vò perche fedel son
questo è il mio
questo

Handwritten musical score for the first system. It includes a vocal line with lyrics "diuenta error diuenta error." and an instrumental line. The notation is in a historical style with various note values and rests.

Scena XIV. Carlo, Mira, Med: e Adice

Handwritten musical score for the second system. The lyrics are "Oia si sperui il Reueo. Alla tua". The notation includes a vocal line with a fermata and an instrumental line.

Handwritten musical score for the third system. The lyrics are "cua Io uegliero. Quand ai tui alma fide pauen ti un traditor. Troppo'". The notation includes a vocal line with a fermata and an instrumental line.

Cor.

3m:

fani.

Chi sa qual sia fedele, e qual t'inganni.

Spouoi temer di

Cor.

me. No caro, d'aspe' anzi tutta confido al tuo bel cor sa' sive:

vegg' mia scopri' indegna trama ed in (broc) difendi uno Re che

3mi:

t'ama. Ad anima piu' fida' cometter non potrei il tuo vi:

poso del mio dover geloso il sangue istesso io spargo:

to

vo' Signor quando non basti tutta l'opra e il consiglio. Trououa d.
mico all'or che perdo un figlio.

Violoncello
Col bay.
And.
Cello

leona

Forris:

Al bay:

Con la p^a

Viol.

All tor: rente che ruina dalla ge: lida perici

Handwritten musical score on a single page, featuring multiple staves with musical notation and Italian lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand, with some words appearing in a larger, more decorative script.

The lyrics visible on the page are:

via riparo a un infelice: la tua bella fedeltà

al bay.

La tua bella fe: del:

Handwritten musical score on page 60. The page contains several staves of music. The top two staves feature rapid sixteenth-note passages. The third staff has a rest followed by a melodic line. The fourth staff includes the lyrics "Al torrente". The fifth staff is marked "Con la g" and contains a long rest. The sixth staff has a long rest. The seventh staff contains the lyrics "che ruina dalla go: Li: da peno: ce" and "via vi: paro a un". The eighth staff continues the musical notation. The handwriting is in brown ink on aged paper.

fo

ta.

Al torrente

Con la g

che ruina dalla go: Li: da peno: ce

via vi: paro a un

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the page:

infeli: ce La tua bella Fedeltà

La tua bel: la Fedeltà

[illegible]

The image shows a page of handwritten musical notation on aged paper. It consists of two systems of staves. The first system has four staves: the top two are for a vocal melody with lyrics, and the bottom two are for a keyboard accompaniment. The second system also has four staves with similar vocal and keyboard parts. The lyrics are in Italian and are written in a cursive hand. There are various musical notations including notes, rests, and bar lines. Some staves have repeat signs (double dots) above them. The paper shows signs of age, including some staining and wear at the edges.

Il periglio avvicina a fuggirlo è incerto il piede se gli

manca La tua fedeltà altra scorta un Re non ha

altra fiorta un Rè non hà.

Adagio.

Scena XV. Emira Med: e Adice

Med:

Auresk' mai creduto in Siroc und traditor.

Ado:

Santo inf:

Emi:

del lo preues: Odesti, e temerario Santo. O qual uiltade è

questa d'insultar chi non u'ode. al fin dourebbe più rispetto e Medoro ad un ser:

mano ad un Principe aodice, non sempre delinquente è un inf:

lice. (Med:) (ao) he pietà! he difesa! (Med:) E tu fin ora non l'insultasti.

ao: Or qual cagion ti muoue a' Degnarti con noi? (Em:) Or me Lice insult:

(Med:) tarlo, e non a' uoi. Così presto ti cangeri. or lo difendi

ad un aer.

6
Sm:

Fao:

or lo vorrest' oppresso.

A voi par ch'io mi l'angi e son l'istesso.

Lis:

Med:

teso! Io non t'intendo.

non produce si diversa favella un sol pen:

Sm:

siero.

Sò che vi s'è, e pur è vero.

Con la p.^{re}
Vni:
col bay:
 Vedeste mai sul prato cadere la pioggia estiva

Con la p.^{re}
2.^{da}
 tall'or la Rosa annua alla Viola appresso figlio del prato istesso

Handwritten musical notation on a five-line staff. The melody begins with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests. The word "Con la pie" is written in cursive at the end of the staff.

Handwritten musical notation on a five-line staff. The melody continues with a treble clef and a key signature of one sharp. The lyrics "L'un e l'altro fiore, e l'un e l'altro fiore ed è l'istesso umore che germogliar di" are written below the staff. An "A" is written above the staff at the end of the first phrase.

Handwritten musical notation on a five-line staff. The melody continues with a treble clef and a key signature of one sharp. The notes are mostly eighth and sixteenth notes, with some rests. A "2^o" is written above the staff at the end of the first phrase.

Handwritten musical notation on a five-line staff. The melody continues with a treble clef and a key signature of one sharp. The lyrics "fa che germogliar di" are written below the staff. The notation includes various note values and rests.

Con la p.^a

Con la p.^a

Pedeste mai sul prato cader la pioggia e sua cader la pioggia!

tua tall'or la Rosa annua alla Viola appreso alla Viola appreso

The page contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian and are interspersed between the staves.

System 1:

- Vocal Line:** The melody begins with a series of eighth notes, followed by a half note, and then continues with more eighth notes. The lyrics "figlio del Rato istesso e l'un' e l'altro fiore" are written below the first part of the melody.
- Basso Continuo Line:** The accompaniment consists of a steady stream of eighth notes, providing a rhythmic foundation for the vocal line.

System 2:

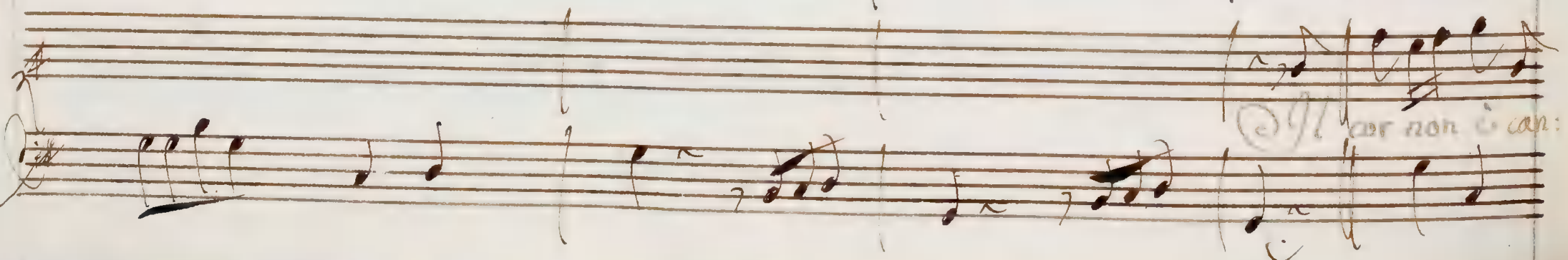
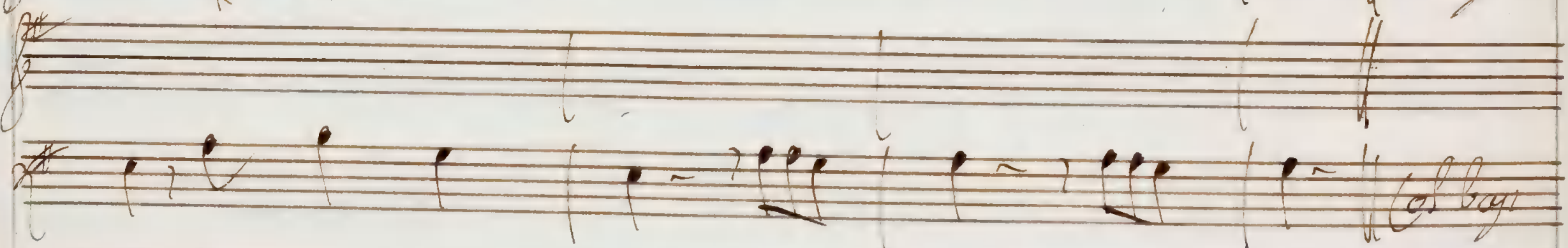
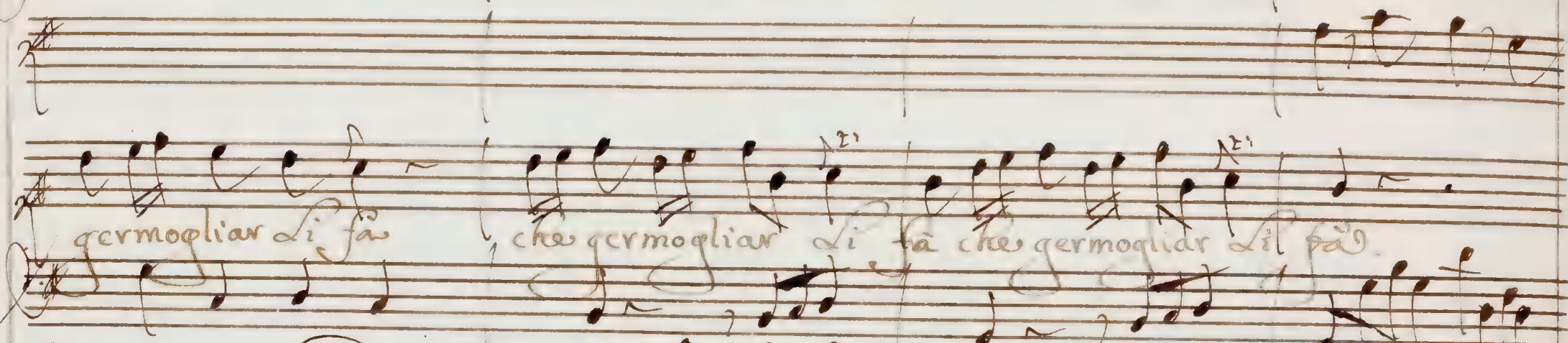
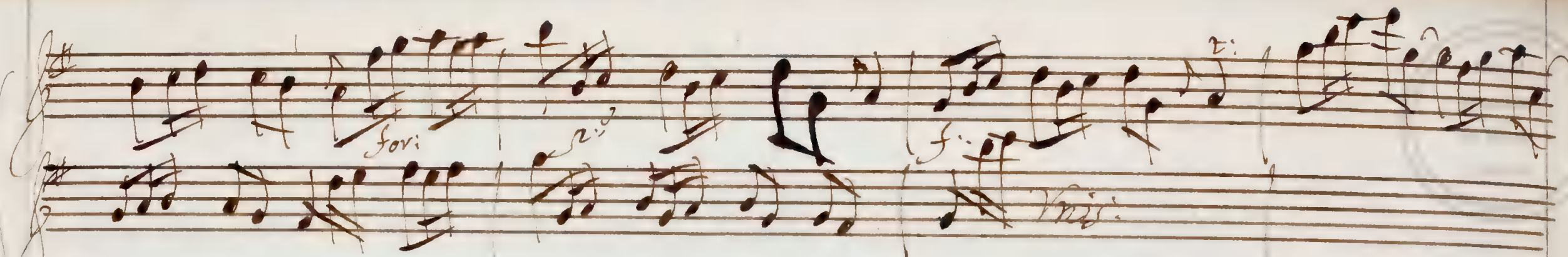
- Vocal Line:** The melody continues with a mix of eighth and sixteenth notes. The lyrics "ed è l'istesso umore che germogliar di" are written below the melody.
- Basso Continuo Line:** The accompaniment continues with eighth notes, maintaining the rhythmic pattern.

System 3:

- Vocal Line:** The melody starts with a half note followed by a quarter note, then continues with eighth notes. The lyrics "con la p" are written below the first part of the melody.
- Basso Continuo Line:** The accompaniment continues with eighth notes.

System 4:

- Vocal Line:** The melody continues with eighth notes. The lyrics "che germogliar di p" are written below the melody.
- Basso Continuo Line:** The accompaniment continues with eighth notes.



giato se accusarò se difender una cagion m'accende di sdegno e di pietà

e di pietà una cagion m'accende m'accende di sdegno di sdegno e di pietà

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by large curly braces on the left margin. The first section, spanning the top two staves, is labeled "Sov." in the center. The second section, spanning the next four staves, is labeled "di pietà" in the center. The third section, spanning the bottom two staves, is labeled "Cappo." in the center. The notation is written in brown ink on aged, slightly discolored paper.

Scena XV.

Roberto Medante

Med.

ao:

Gran mistero in quei detti Phaspe ascondo.

Complices, e tu lo credi? a te dourebbe esser nota la corte.

O di chi gode Dell' Principe il favor questo il costume gl'enigmi artisti:

ciosi sembrano arcani apersi. all'or che il volgo gl'intende, men

più uolontier gl'a: dora, figuran: dora in'essi quel che teme o' dora:

And: Non, mai sempre in vano che u'è spesso l'enigma e non l'arcano. Non

credo che sian tali O' d'aspetti sensi, è ver ch'io non gl'intendo, ma

io quando l'ascolto cangiando al par di lei uoglio il pensiero ne so più quel che

temo, e quel che spero.

gao:
d' hon
na
no

Oboe

Violini

Viol.

Violone
col basso

A handwritten musical score on aged paper, featuring four staves. The top staff is for Oboe, the second for Violini, the third for Violone col basso, and the fourth for Viol. The music is written in a historical style with various note values, rests, and dynamic markings. The Oboe part begins with a treble clef and a key signature of one flat. The Violini part has a treble clef and a key signature of one flat. The Violone col basso part has a bass clef and a key signature of one flat. The Viol part has a treble clef and a key signature of one flat. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with some handwritten annotations and a large bracket on the left side of the lower staves.

ad' arbitrio

Viv.

Violini

Con la p.^a

incerto mio pensiero non ha di che temere di che sperar non

Handwritten musical notation for the first system, featuring treble and bass staves with various notes and rests.

Handwritten musical notation for the second system, including lyrics: *Não, e por temendo não por não speran: do por não speran*

Handwritten musical notation for the third system, featuring treble and bass staves with various notes and rests.

Handwritten musical notation for the fourth system, including the word: *Veni*

Handwritten musical notation for the fifth system, including the word: *do por não speran*

ran: do

Con li Violini

Con la p.

incerto mio pensiero non

Handwritten musical score on page 70. The page contains several staves of music. The top two staves appear to be for a vocal part, with lyrics written below them. The lower staves contain a complex instrumental accompaniment, possibly for a keyboard or lute, featuring many sixteenth and thirty-second notes. The handwriting is in brown ink on aged paper. There is a faint circular stamp in the upper right corner.

hi di che temere di che sperar non ha
e pur temendo

uò e pur temendo uà pur uà sperar

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* and *con la p.*. The lyrics are written in Italian and are interspersed between the staves.

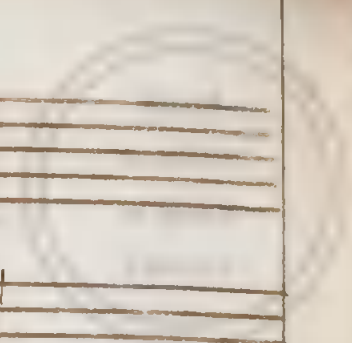
for.

Do pur uà sperando non hã di che sperar di che temer non hã e

con la p.

pur temendo uà e pur temendo uà pur uà speran

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a fluid, cursive style. The fifth staff contains the handwritten text "do pier uá sperando." in a cursive script. The score is organized into measures by vertical bar lines. The paper is aged and shows some staining and wear.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are integrated into the musical staves.

ria: Con la 2^a

Senza saper perche ando' cosi' da me la pace in bando la pa'

co la pace in bando.

The manuscript features several musical notations, including triplets and various note values. The lyrics are written in a cursive hand, and the overall style is characteristic of 18th or 19th-century musical notation.

Cena XVII.

Adagio

Eran cose io tento

ed intrapredo in:

gano motiva il premio vicino

in mezzo a tanti perigliosi tu:

multa io non pauro

non si cometta al mar chi teme il vento.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings.

Lyrics visible include:

- fovi*
- col bay.*
- for.*

The score is written in a historical style, likely from the 18th or 19th century, and includes a large bracket on the left side spanning several staves.

Handwritten musical notation on two staves. The notation is dense, featuring many beamed notes and slurs, suggesting a fast or complex melodic passage. The ink is dark brown on aged paper.

Handwritten musical notation on two staves. The notation is less dense than the previous system, with some notes appearing as rests or simple chords. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on two staves. The notation continues the melodic development, with various note values and slurs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on two staves. The notation concludes the system with various note values and slurs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

ror della tempe

che alle stelle il volto imbr

Handwritten musical score on a single page, featuring five systems of staves. The notation is in brown ink on aged paper. The first system consists of two staves with complex, rapid melodic lines. The second system includes vocal lyrics: "na qualche raggio di for: luna già comincia a scintil:". The third and fourth systems continue the musical composition with various melodic and harmonic patterns. The fifth system includes the lyrics "lar" and "a scintillar". The notation includes many slurs, ties, and dynamic markings such as "for." and "z.". The right edge of the page shows the beginning of the next page in the manuscript.

centi:

centi:

centi:

centi:

centi:

centi:

Ora & l'orror della tempesta

che alle stelle il volo imbore:

ma qualche raggio di far:

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. A large bracket on the left side groups the first four staves. The fifth staff contains the handwritten text: *tuna già comincia a scintil: lar*. The sixth staff features a series of notes with the annotation *z: z: z: z:* above them. The seventh staff has a series of notes with the annotation *z: z:* above them. The eighth staff has a series of notes with the annotation *z: z: z: z:* above them. The ninth staff has a series of notes with the annotation *z: z: z: z:* above them. The tenth staff has a series of notes with the annotation *z: z: z: z:* above them.

Handwritten musical score on page 75. The score consists of two systems of staves. The first system has four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The second system also has four staves, with the vocal line continuing on the first two and the piano accompaniment on the last two. The lyrics are written in Italian and are placed between the vocal staves. The music is written in a cursive, handwritten style. There are several dynamic markings, including *for.* (forte) and *z.* (zestoso). The lyrics are: "a scintil: lar qualche raggio già comincia a scintillar".

for.

a scintil: lar qualche raggio già comincia a scintillar

for.

a scintil: lar

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several systems of staves. The top two systems each have two staves, likely for a vocal duet or piano and violin. The bottom two systems each have a single staff, likely for a vocal solo. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings above the staves, possibly indicating fingerings or breath marks. The lyrics are written in a cursive script below the bottom two staves. The paper shows signs of age, including discoloration and some wear along the edges.

Lo so io che
si funerà
avà placi:
da que el: ma

Corrai tornare in cal : ma il periglio a

ramentar il pe: riglio a ramentar.

Fine dell'Atto Primo







ATTO SECONDO



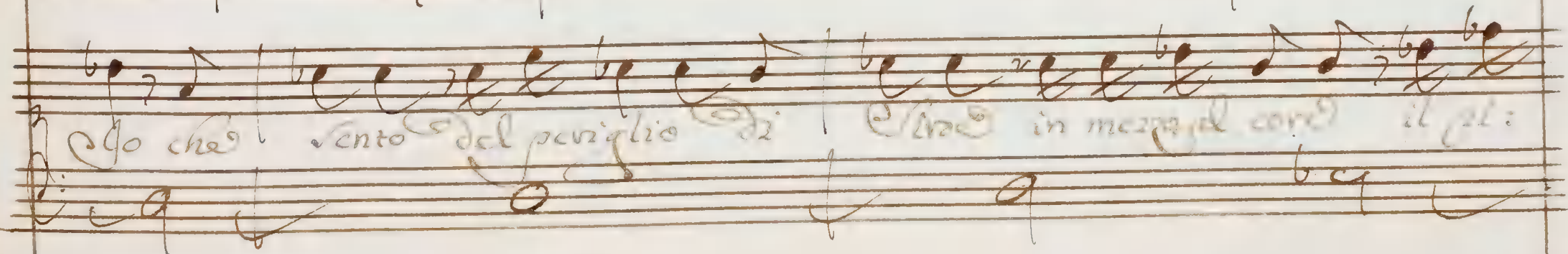
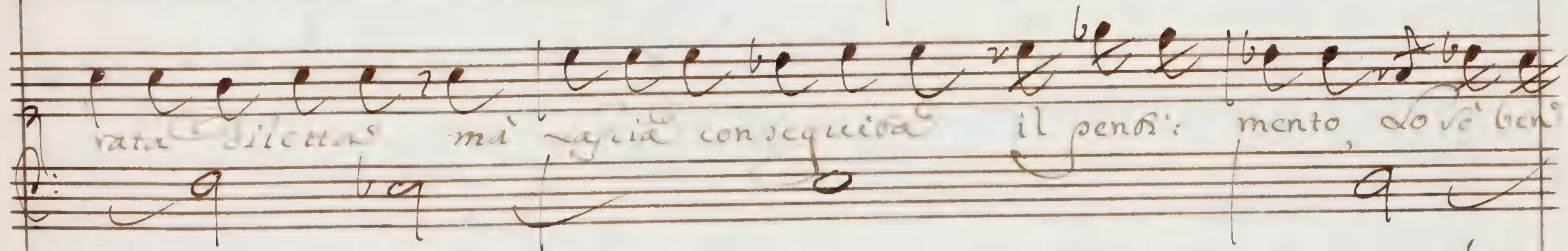
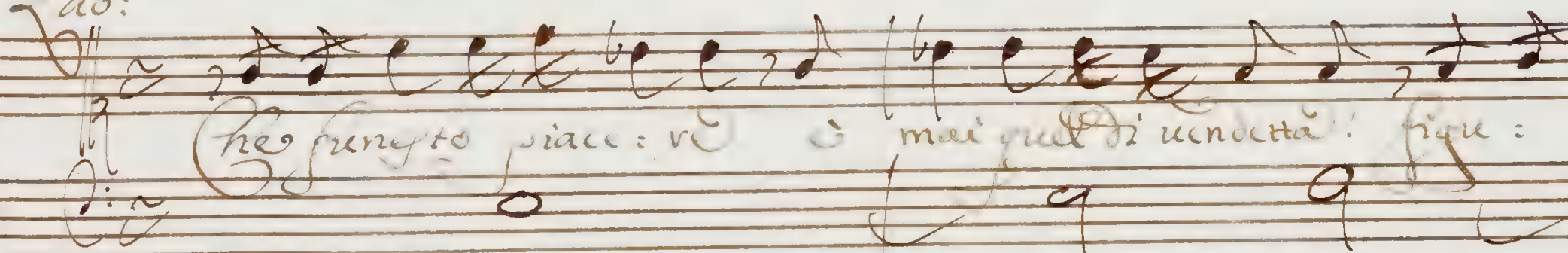
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Atto Secondo

Scena Prima

Iodice poi Siroe

Iao:



Alr:
mosso, e l'orrore. *Al fin* l'odio sei vendicata a' me' sognar con:

And:
viene la pena del tuo fallo. Amato Drence così confusa lo

Alr:
sono che non ho cor di farcellar: s'. *And:*
Questi però cor d'accusarmi! In cieco

Indegno figlio del tuo disprezzo persuase a' accusa. ah tu perdona

perdonò d'ero un uo: sento amore mi punisce a' distanza il mio do:

Coro non soffrirai della menzogna il danno, lo scoprirò l'arcano saprai

Sir:
Corro ch'io fui. La tua ruina non farà a mia salvezza, anche inno:

cento di guerra colpa, io di più grave errore già son creduto auctor.

taci potrei desfar la tua pietà: nuovi sospetti d'amorosa fra

ao:
no: se crederà intelligenza. E quale emenda può farmi meritare il tuo per:

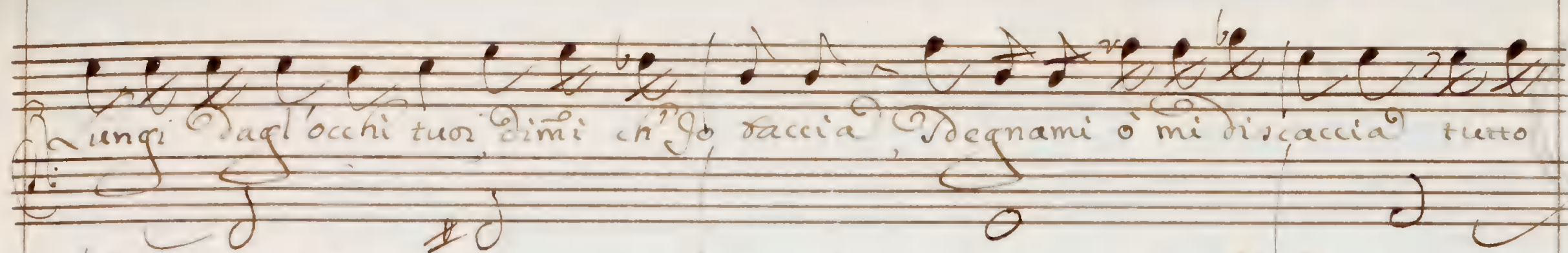
do no. ri me a d d i t a d i quanto pre scri ver mi uorrai pronta son

Io ma poi Ricorda ti o caro il fallo mio. Più nol ramento; o se ti

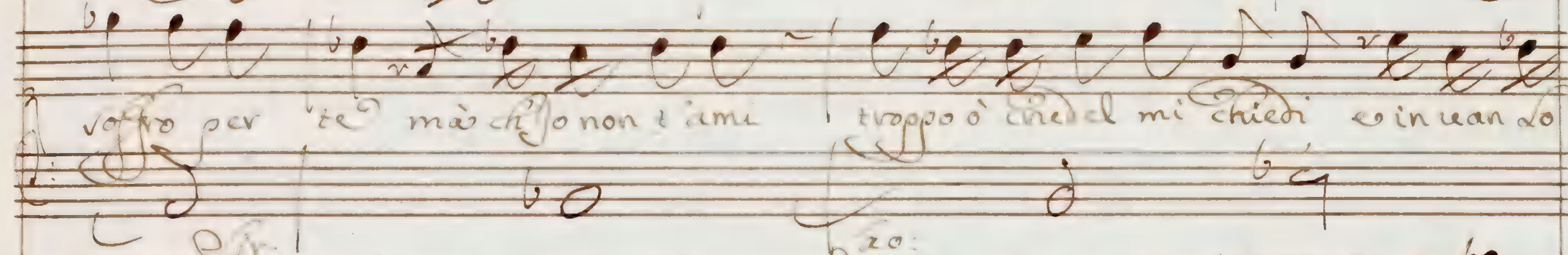
par che sia a sofferenza mia di premio degna più non amarmi. In

Dio come po: tre i la riar si dolci effetti in abbandono.

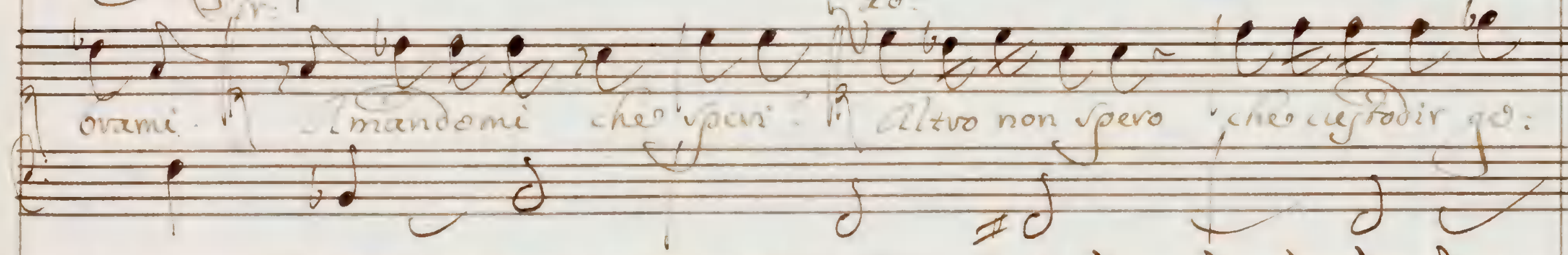
Vir: Questo dà te domando un cu rono. Dimi crudel che lo lea da



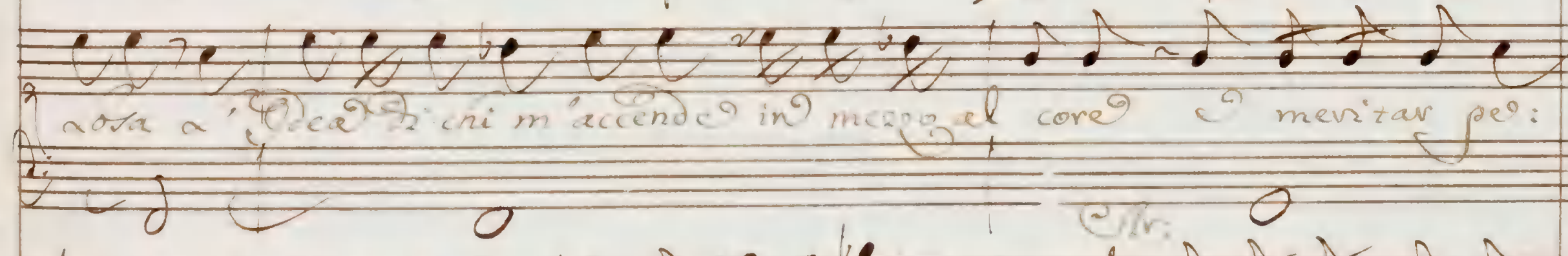
unghi dagli occhi tuoi dimmi ch'io scaccia Degnami o mi discaccia tutto



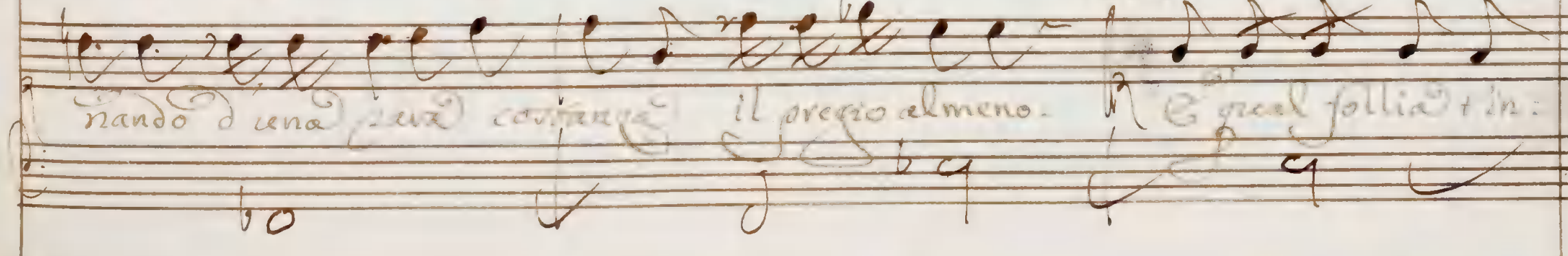
soffro per te ma ch'io non t'ami troppo o ch'io mi chiedi e in uan do



ovami. Imandomi che spero? Altro non spero che cu' poter go:



rosa a' piedi di chi m'accende in mezzo al core e meritav per:



nando d'una puzza costanza il pregio almeno. E quel follia + in:

Handwritten musical score for a vocal melody and basso continuo. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The basso continuo line is on a single staff with a bass clef. The music is written in brown ink on aged paper.

segna a verbar tanta fede a chi ti P. degna.

Handwritten musical score for a multi-measure rest and instrumental accompaniment. The first staff contains a multi-measure rest for 2 measures, indicated by a '2' and a bracket. The rest of the page contains four staves of instrumental accompaniment, each with a treble clef and a key signature of one sharp (F#). The music is written in brown ink on aged paper.

2
4

2
4

2
4

2
4

2.
Con la g.^{ra}
Col bas.
Voi m'insegnate benchè degnore
a uci adorate La fedel:
conza Cimbali

ta
Voi m'insegnate voi uci aoo:

For:
Vn. 1.

rate voi a fedeltà, a fedeltà, a fedeltà, a fedeltà.

ria: Con la gi.
Al bas.

Voi m' insegnate benche' degno
Venga (emb.)

ta' voi miei adorati voi voi m'insegnate voi La fedeltà La fe: dè.

ta' miei adora: te miei ado: ra voi voi m'insegnate voi miei ado:

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged paper. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible in the score:

- rate uoi la fedeltà la fe: deltaio
- mix:
- colba
- Quando uoi
- venza (emb)

The score is organized into systems of staves. The first system consists of the first three staves, the second system of the next three staves, and the third system of the final four staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Con la p.^a

lete ch' non le adovi più mi togliete La Libertà

Con la p.^a

più mi togliete - mi togliete La Libertà La Libertà

Scena II.

Invito di Maria

Vir:

Come quel di fuodice potresti almen

co

mi:

degnò placar dell'Idol mio.

Fermati

indegno.

An:

mi:

cor non sei contenta?

Ancor

pago non sei.

Forse di:

mi:

torni ad insultare

un

miserò inno: cente?

Vai

forse al cenitore

a' pale:

var quel che taceva il foglio.

Vir:

Quel foglio in che t'offese? Io son creduto reo del delitto e nel sop:

Em:

porto, e daccio. Ed io infedel che faccio quell'or t'insulto? assicurar pro:

curo (Coro) della mia fe più per tuo scampo che per la mia vend:

Vir:

detta. Ma dunque o cara fa più per me. perdona al Padre o al:

Em:

meno ve brami una vendetta aprì il mio vene. Io confonder non

io. Corro col figlio odio quello amo te, uendico essinto il proprio veni:

Cor:
tore. Il mio che uive per legge di natura anch'io di:

ando. sempre della uendetta più giusta è la difesa. m:

generosa impresa dunque tu sequi io sequi: vò la mia, ma vai però qual

sia il debito d'entrambi. a noi che siamo figli di due nemici io de:

l'itto ~ amor. Dobbiamo odiarci, tu deui il mio disegno scoprir a Corvè

Io preveniva accusa tu scorge in Emira il più crudele implor:

l'abil nemico, in Sirve Io deggio abborrir d'un tirano il figlio in:

degno cominc' in questo punto il nostro degno. Sir: Em: Mio ben t'arrigo. Ir:

disci di chiamarmi tuo bene. unir pretendi il fido amante, ed il crudel no:

Sir:

mico, e si mostri a un istante. Debol nemico. Ed infer: dele amante.

Em:

torto L'amor mio. Suci L'amore e nell odio ve: polso.

Sir:

parlami di furore parlami di vendetta ed io t'ascolto. Dunque, con degn

Em:

Sir:

Jo: Cordati. Mira. Mira addio. mi uoi uco, mi uoi

morto e appaghero. del tradimento al Padre uado a stopirmi autor. la tua pie:

Cm:

C2r:

rezzo così sarai contenta.

Centimi non partir.

Ne uoi ch'io senta.

Lasciami alla mia sorte.

Edi non gioua ne a me ne a Broe il farti

reo. Ma casta per morir inno: cente. ascolta al fine son pie

Figlio che amante a me non dice e uivere e tacer tutto palese

al Tenitor favo;

quando non posso toglierlo in altra guisa al tuo pie:

6
Em:

roco.

Sei pur uai traditore accu: vami o t'accusa a tuo dis:

petto il contrario io farò, Vedrem di noi chi troverà più fedel. Il mio

languor si chiede barbara il uergerò: L'animo acerbo parci nel mio mo:

rir

Comed:

Sei fai superbo.

En Sei!

contro un mio

zido stringi il brando o' fellon. niega niega se puoi. or non

u'ò ch'è accuſa il guardo mio non s'ingano. Di Di che mentisco anch'io.

ir:

Tutto è uero, io son reo tradisco il Padre, son nemico al Germano, insulto.

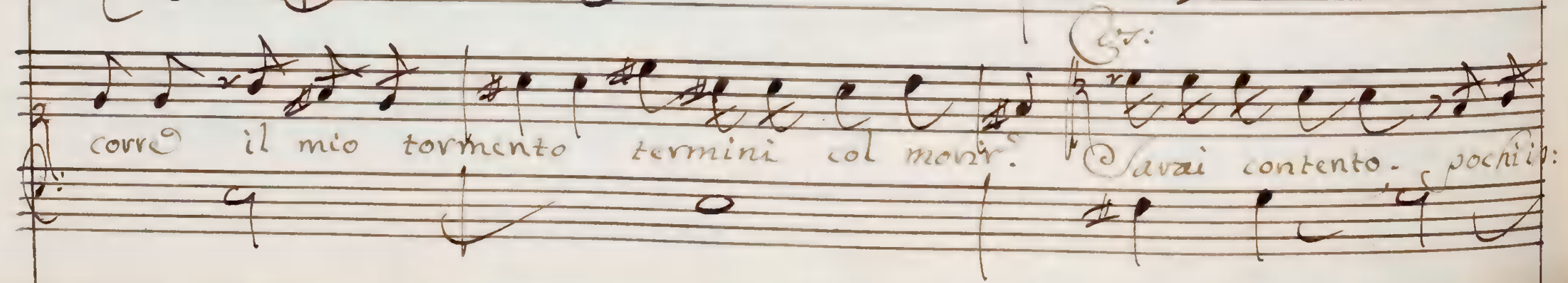
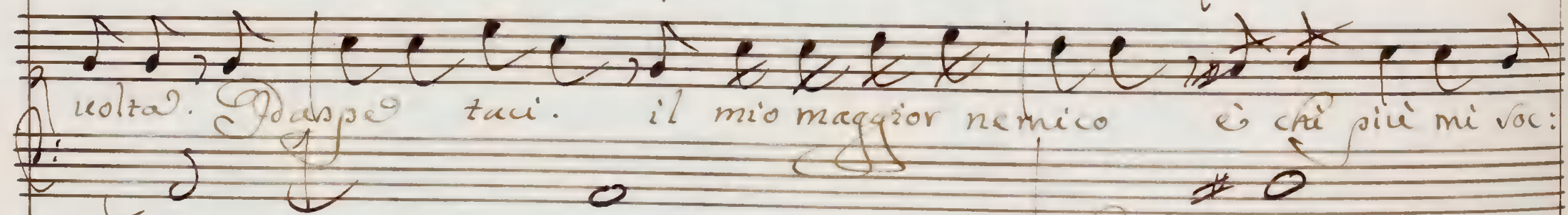
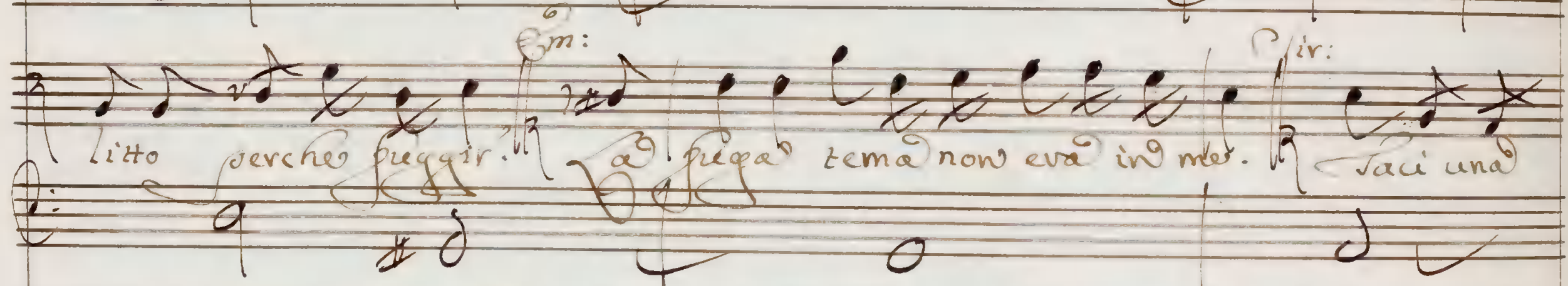
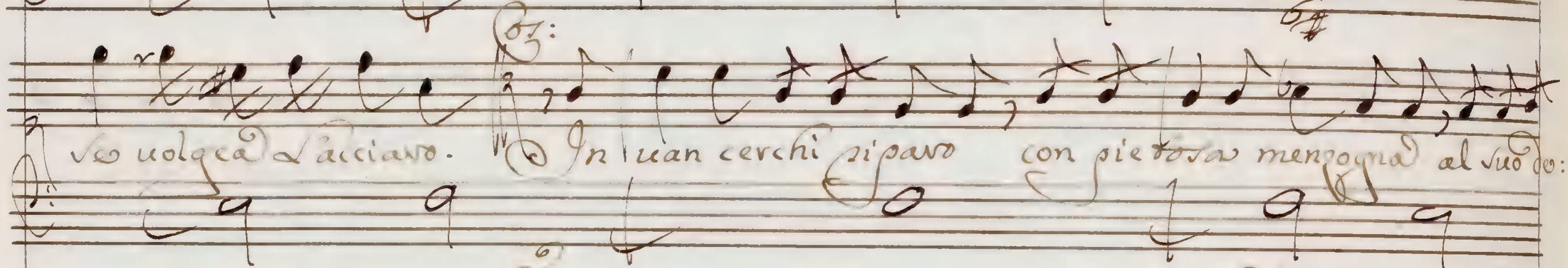
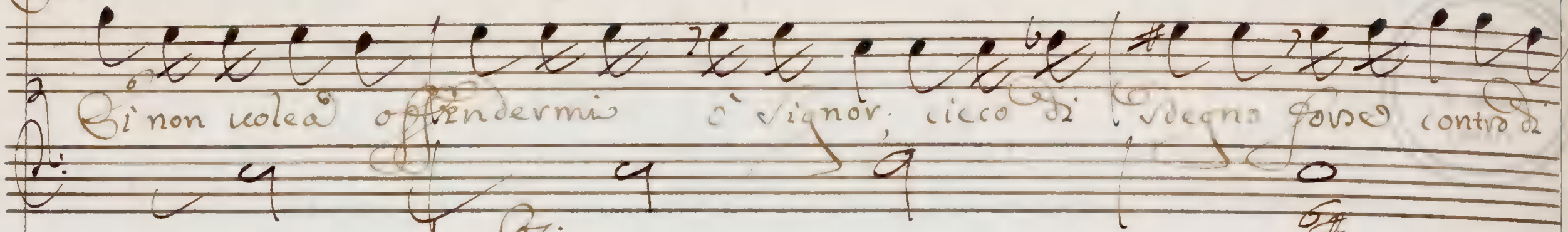
Daspe mi si deve la morte. in questo sei se la ritardo, adesso non curo

homini e lei, odio il giorno, odio tutti odio me stesso.

Em:

Di fen: detelo o' numi. Sta costui s'arveso.

Em:



6
Em:

ganti di vita ti restano infedel. *Allo. Re che dici. necessaria a tuoi*

giorni e la vita di Silvio ci non ancora i complici sco:

pri. morirebbe solo il temuto segreto. *Cor:* *vevo, oh*

quanto meglio al tuo amor. vegliami sempre di lato. *Sir:* *Forse incontro al tuo*

fabo corvi così. non può tradirti. *Em:* *Sir:* *In cuor:*

cuno può celarsi il nemico. ah non fidarti. chi va d'empio qual'è

Cherub, e parti.

Vni.

Col bay.

All:

Handwritten musical score on page 90. The score consists of multiple staves, with the lower section containing lyrics. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics (from bottom staff):

Mi credi infedele infedele sol gueto m'affanna sol

questo m'affanna chi va chi sa chi t'inganna | che pena è tacer che pena è ra:

Vni:

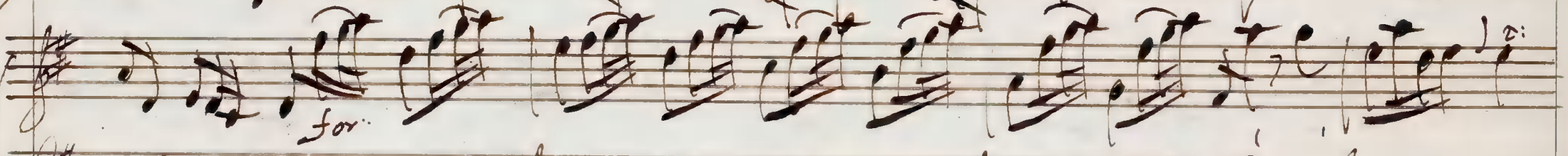
cer che pe: na è tacer.

Ma' credi infedele info: dele sol questo m'affanna sol

questo m'affanna chi sa chi sa chi sa chi + inganna che pena è tacer che



pena è tacer ch'è sa' ch'è sa' ch'è sa' chi t'ingana che pena è tacer che

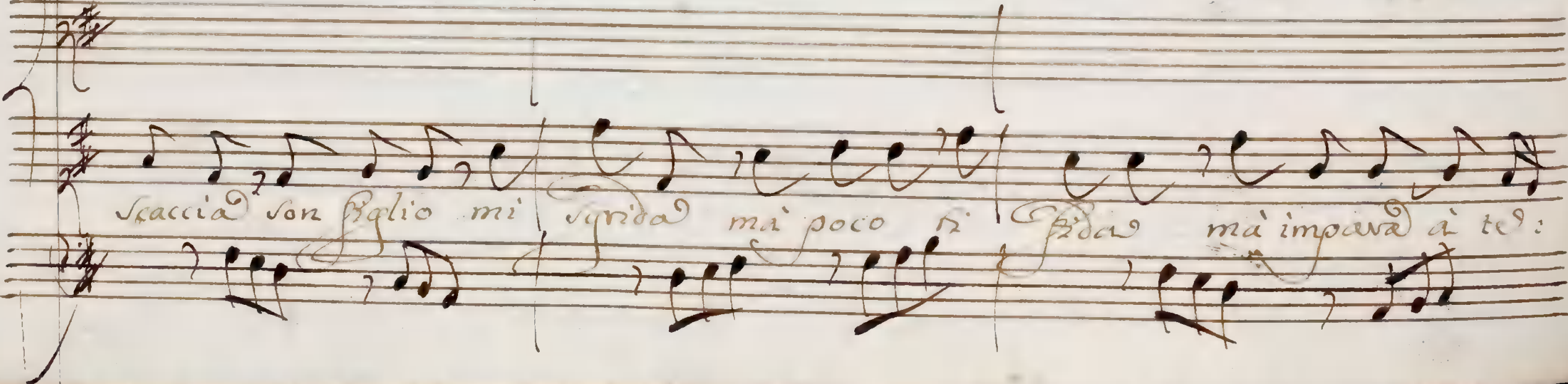
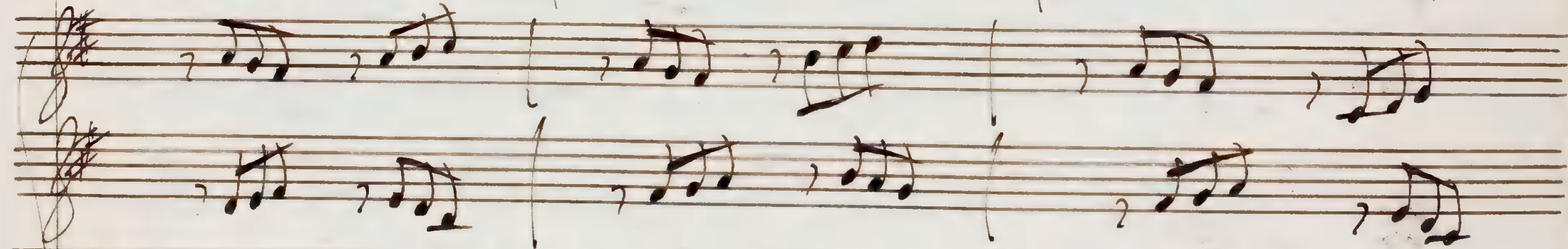
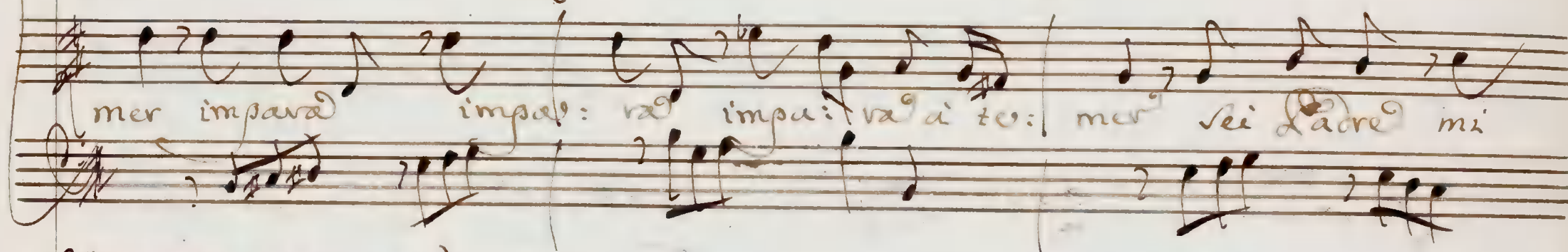
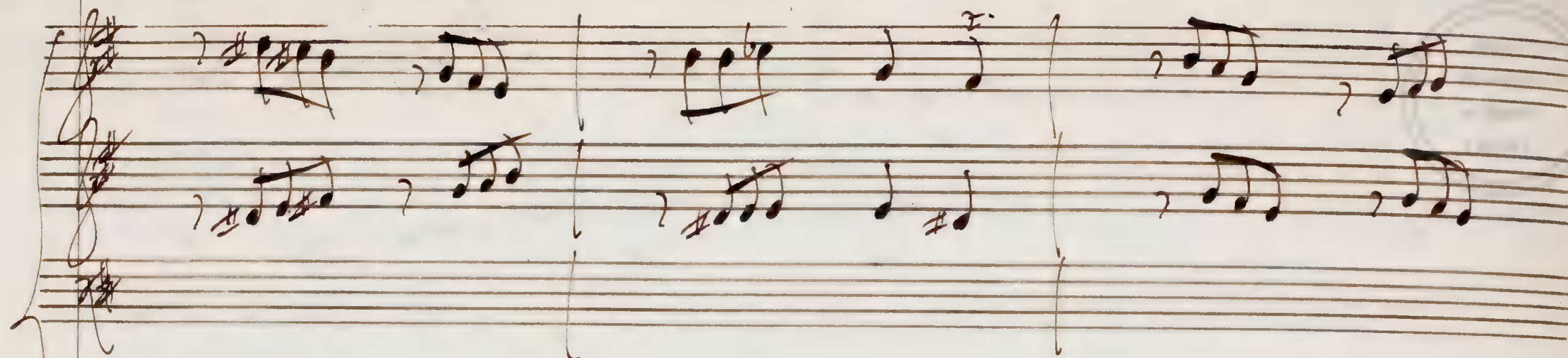


pena è tacer



Sei Padre son figlio mi scaccia mi

Quida mai pensa al periglio mai polo fi: da mai impavida te:



mer, ma' pensa ma' impara' ma' poco si fida' mi scaccia' mi fida' ma' impara' te:

mer ma' impara' a temer' Mi credi in te: Dele / che pena è da:

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and text visible in the score include:

- for:* (written above the first staff)
- Vm:* (written above the second staff)
- cer cho pe: na & tacer.* (written below the third staff)
- Largo.* (written below the bottom staff)

The notation is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some staining.

Finis 4^a

Emi: Cor:

Penoso il Rò. Per tante prove,

Emi:

tante so' che il figlio è infedel mà pur què detti ... Dove crede ai sor:

Cor:

petti che s'irò li sugger: vi. Tradirmi Daspo per qual ca:

Em:

gion! Sei di mia fr' paven: ta perdo i mezz'al dij; segno.

Cor:

or non m'offriva Siam soli, il tempo è questo. In vece d'ac:

Em:
cusa per render forse il fallo suo minor. a uittima si

veni al veni: tore.
Med: *Em:* *Med:*

Scena V.
Signore. Oh via! Perché quel ferro

Em:
dasse? Per deporlo al suo piè, u'chi ha potuto farlo temer di me.

troppo ge: losi non dell'onor mio. Io tradi: tore! oh

Dio nel più vivo del cor s'irò e mi penso fin che non scopri il

vero eccomi a dir: mato e piglio: nero. (Re: fedel:)

ta! (Re: o) Forse il Germano procura di uider la tua colpa. (Re: o)

dasse (Em: o) torni per mia difesa al fianco tuo la spada. (Re: o)

donami o Mio. (Re: o) quando è in periglio d'un Sovrano la vita ha corpo con ombra

prima dell'alma sgombra quell'idea che m'oltraggia, e al fianco mio poscia per non vi:

pavo senza taccia d'error torni a'cciavo. *Cor:* No, no ripiglia il

Em: Orando. *Cor:* Orti non deggio. *Em:* Io tel comando. *Em:* Orti uor non mo:

pongo. almeno permetti ch'io la peggio abbandoni accio non dia di no:

uelli sospetti colpa d'incei: dia all'ino: senza mia. *Cor:* Anzi

Em: Cor:
Voglio che d'aspet sempre de' giorni miei vegli alla cura. *Jo. Vi.*

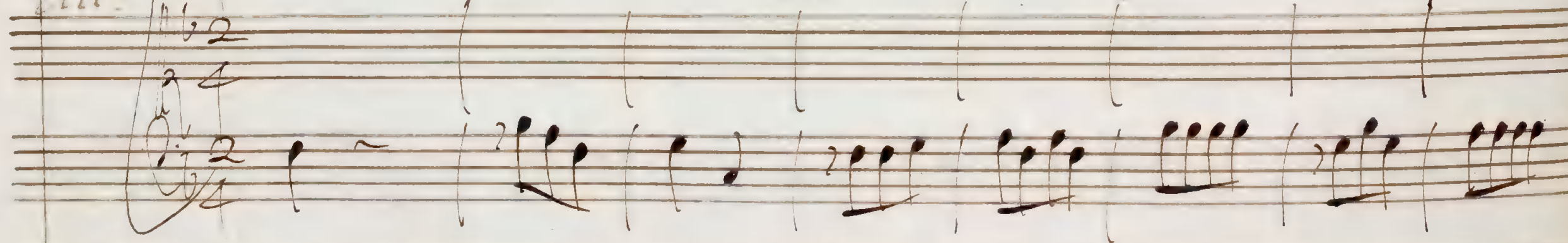
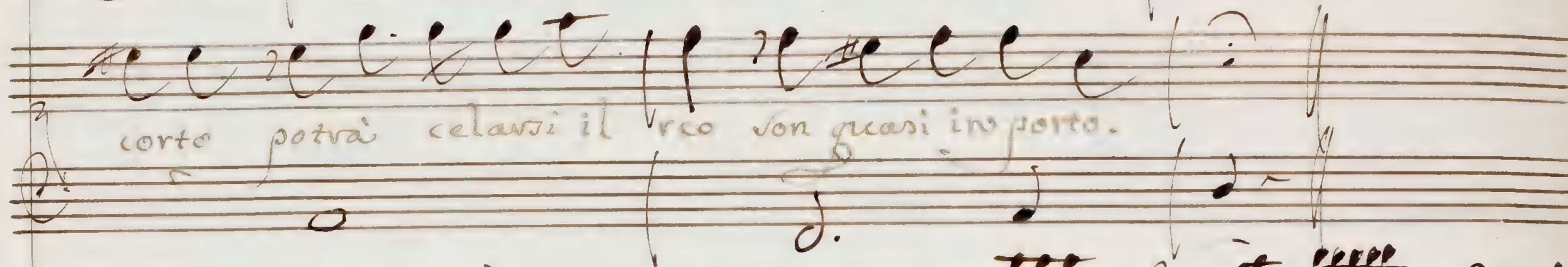
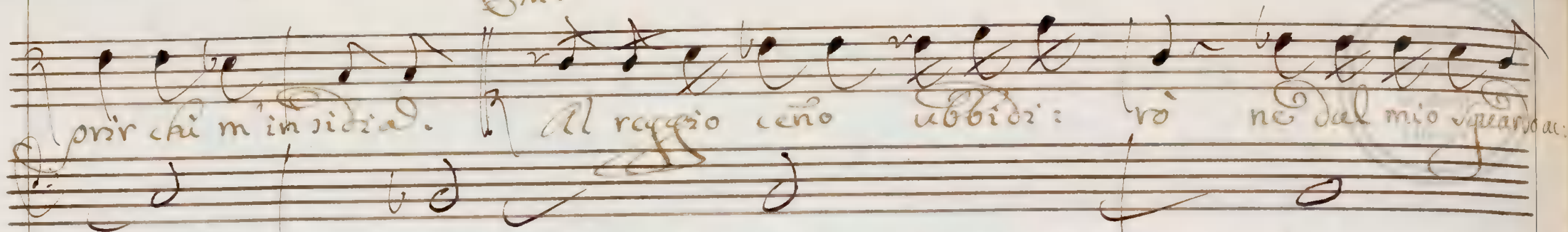
m:
Mi m'assieva della colpa di tanti a cui comessa è la tua

uita? Io debitor sarei della colpa d'ogn'un. Io fossi

Cor:
Solo... E solo esser tu dei. fra le reali guardie le più fedeli

Scegli a tuo talento lo cambial, o de' dispo: no, o via tu o perso di so:

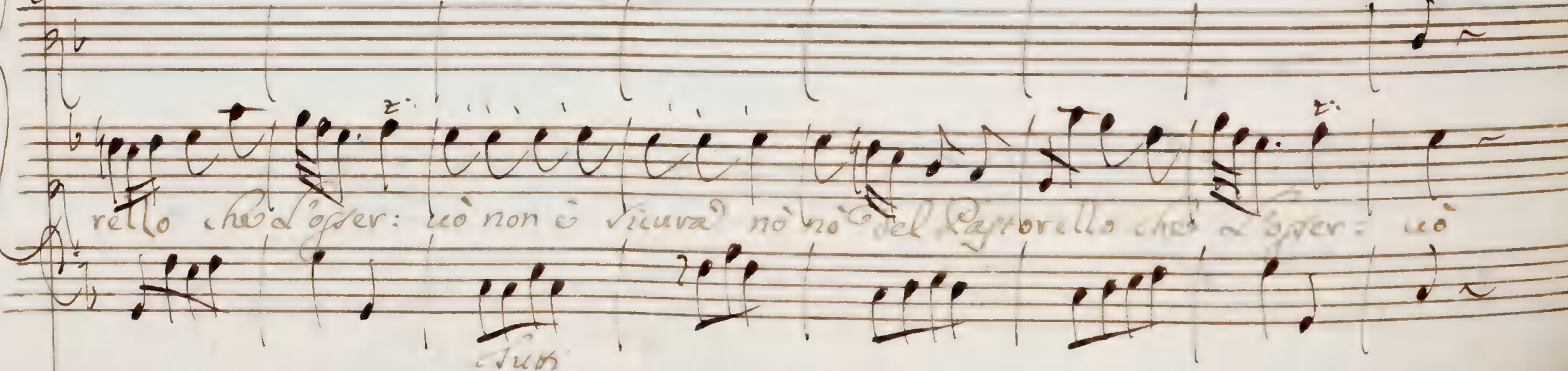
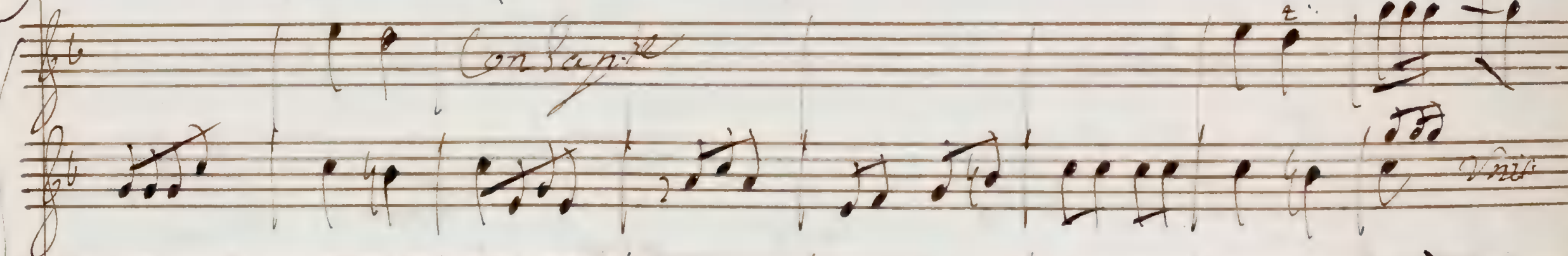
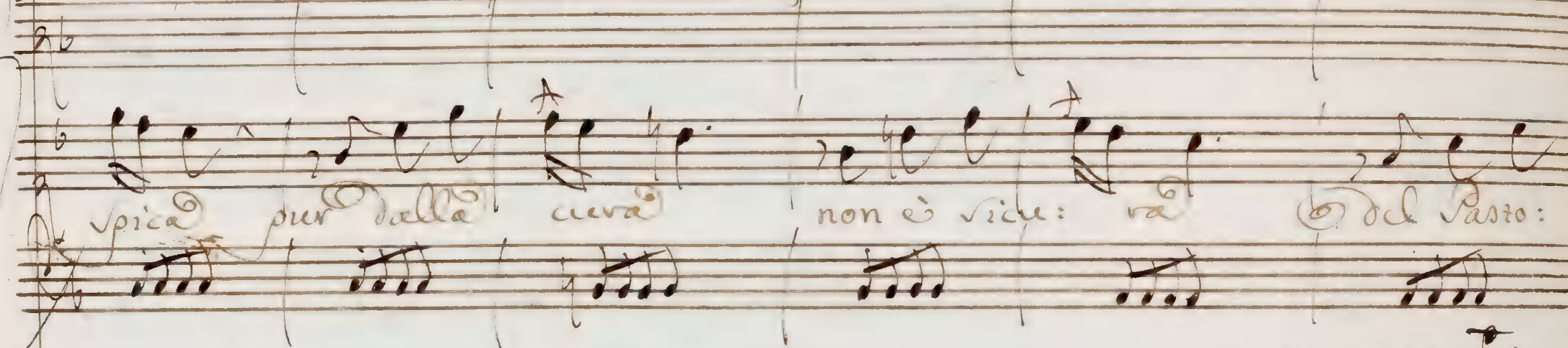
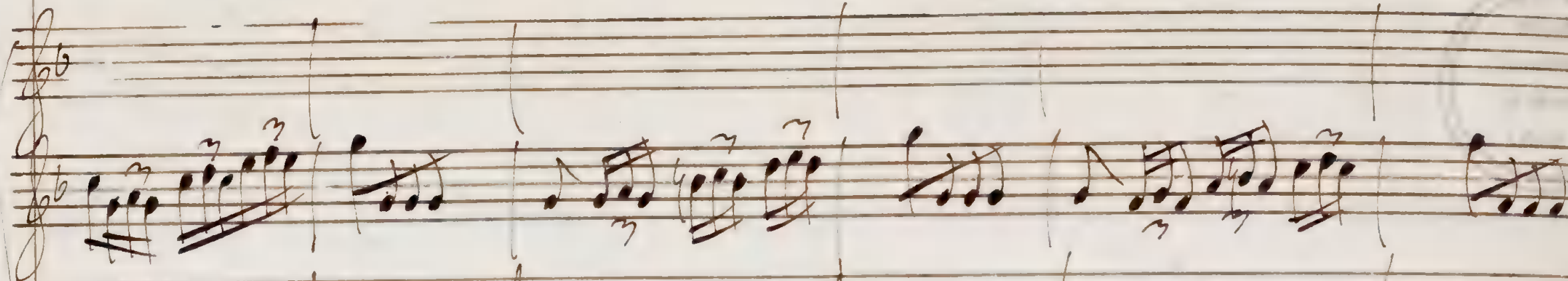
Em:



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand, often integrated with the musical staves.

Lyrics visible on the page:

- Con la p...*
- Col bay.*
- Benche' asconda la Serpe anòica*
- trà fronda e fronda*
- trà spica*
- Senza tambali*



L'alto:

mit

no

no

no

no

no

Handwritten musical score for a vocal ensemble, likely a choir or opera. The score is written on ten staves, with the first five staves grouped by a brace on the left and the last five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed with the musical notation. The lyrics include: "Con la p.", "Col bay.", "Benche' nascosta la serpe antica", "zva' fronda e fronda", and "Venza (emb.)". The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. There is a faint circular stamp in the upper right corner of the page.

Handwritten musical score on aged paper, featuring three systems of staves. The notation is in brown ink, with lyrics written in cursive below the staves.

System 1:

- Staff 1: *Con la p...*
- Staff 2: *tra spica e spica*
- Staff 3: *tra fronda e fronda tra spica e spica*

System 2:

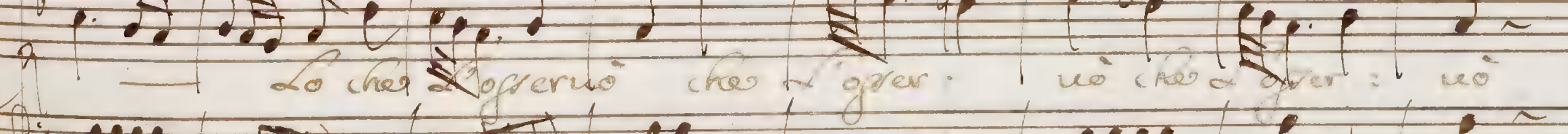
- Staff 1: *pur dalla cura*
- Staff 2: *non e cura del Pastorel*
- Staff 3: *lo che e per:*

The score includes various musical notations such as notes, rests, and dynamic markings like *for.* and *me*. The lyrics are written in a cursive hand, and the paper shows signs of age and wear.

Canzone



uo non è sicura benchè l'armonia del Pastorel



Lo che l'opervuo che l'opervuo uo che l'opervuo uo



A handwritten musical score on ten staves, arranged in five systems of two staves each. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several instances of beamed sixteenth notes, suggesting a fast tempo. The score includes several dynamic markings and performance instructions in Italian. A large bracket on the left side groups the first four staves. The fifth system contains the instruction "Al par di quello" and the word "venze" followed by "ambali" in parentheses. The sixth system ends with the word "Col bari".

Tutti

Al par di quello

venze ambali

Col bari

Handwritten musical score on page 100. The page contains three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Italian.

System 1:

Vocal line: *Vol per te fido fin dentro il nido L'aselli : ro' L'aselli : ro' L'aselli :*

Piano line: Accompaniment for the vocal line.

System 2:

Vocal line: *Con la p...*

Piano line: Accompaniment for the vocal line.

System 3:

Vocal line: *ro' Vol per te fido fin dentro il nido L'aselli : ro'*

Piano line: Accompaniment for the vocal line.

L'assallivo' L'assalli : vo.

Finisce: (Credo, e Medante)

Med:

non è picciola sorte ch'uno stranier co:

si fedel si sia. mà non basta o mio Dio. maggior si: pare chiede il'

Cor:
nostro destino. Sarai nel giro di questo di tu mio compagno al

voglio, e opporsi ai due regnanti non potrei facilmente un

Allegro:
folle orgoglio. Anzi il tuo amor gl'irrita. ha già sedotta del

Popolo fedel Sirio gran parte. si parla e si minaccia.

ah se non scelli Dalla India tua la pianta infesta sempre per

noi germogliarà funesta. Atroce ma' viuro il rimedio a:

ra: reciso il capo perde tutto il vigore e audacia popo:

Cor: Ave. Io non ho core. Med: Anch'io gelo in pensarlo. altro non resta

dunque per tua valuer che appagar si: ro e solle: uarlo al

Trono; uolontier gl'abbandono la contesa corona. ve questo è

poco saziato del mio sangue aprimi il seno. varo felice *ap:*

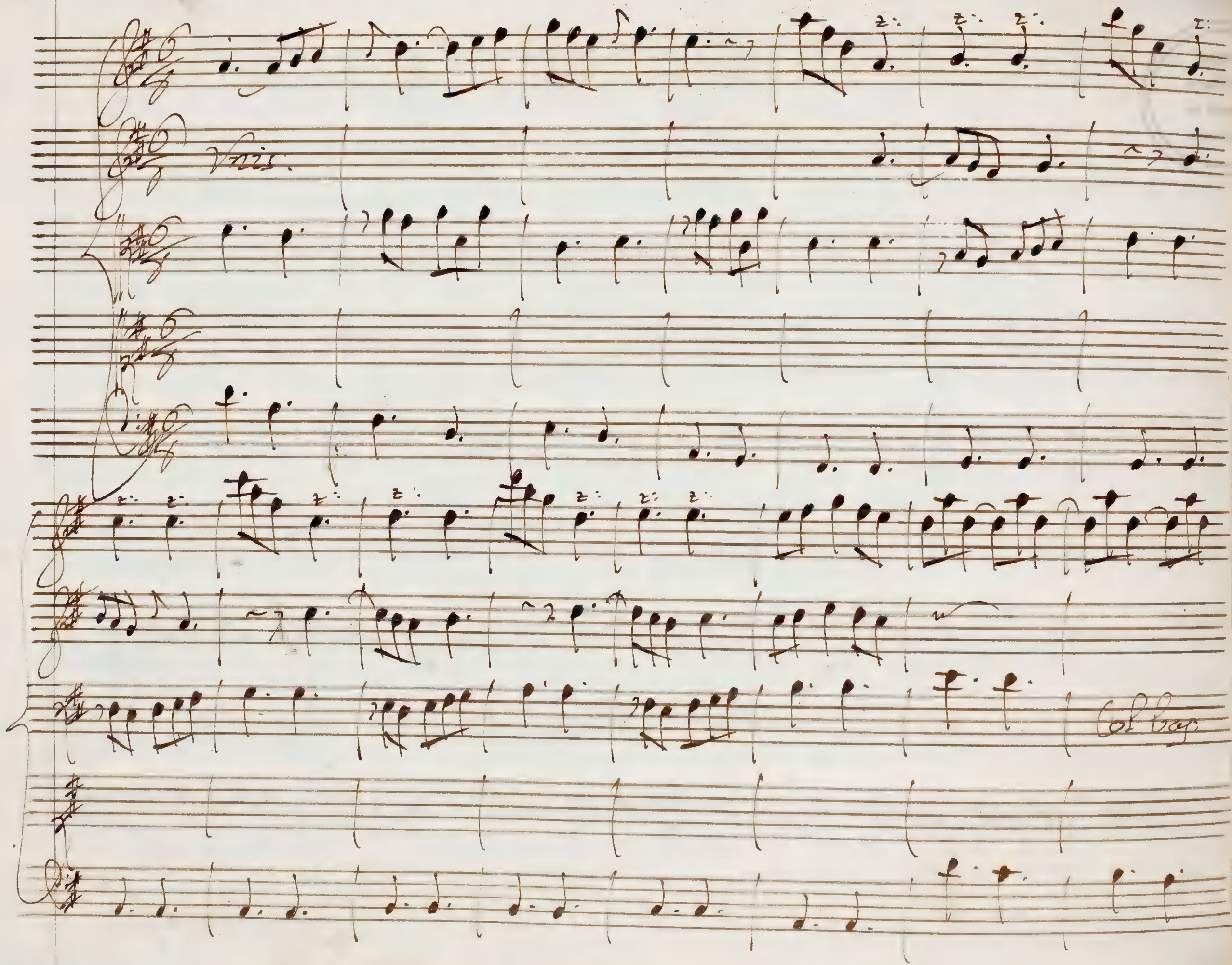
pieno se può a mia fr: vanto render la pace a chi mi diè la vita.

lento per tenerèzza il ciglio inumi: dir. (aro Medante)

Med:
uieni uieni al mio sen. perché due figli equali non diemmi il tel. Se viusar po:

tyti di scemar per valuarò i giorni miei degno di sì gran Padre io non varò.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The word "Vais" is written in red ink on the second staff. The word "Col bas" is written in red ink on the eighth staff. The score is written in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed with musical phrases.

Con la p.

Leg. gio a te del giorno i ra :

Con la p.

for.

for.

Col bay.

i e per te co: me uorra: i sapro uenir es mo:

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The notation is in brown ink on aged paper. The score includes various musical markings such as *for:*, *Tutti*, and *con la p.*. The lyrics are written in Italian.

for:

for:

rir come uorrai vapro uiner como: vir

Tutti

con la p.

Seggio a te del

lunga (mo):



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are distributed across the staves as follows:

giorno i rai e per te co: me uor: rai saprò —

con la p^a

uiver saprò uiver co mo: uir co mo:

Handwritten musical score on a single page, featuring ten staves of music. The notation is in brown ink on aged paper. The score includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are integrated into the musical notation.

The lyrics are:

- Col bas
- rir come uorra
- Con l'ape
- Vni:
- Sapò

The music is written in a style characteristic of 18th or 19th-century manuscript notation, with a focus on melodic lines and harmonic support. The staves are arranged in a single system, with some staves containing multiple systems of music. The handwriting is elegant and clear, typical of a professional composer or scribe.

Handwritten musical score on page 105. The page contains several staves of music, with lyrics written in Italian. The lyrics are: "viver es mo: vir", "Con la p.", "Io vi: uo' ve la mia uita io ri: paro al:", and "Senza combali". The music is written in a historical style, with various note values and rests. There are also some markings like "2.0" and "2." on the staves.

la tua sorte No mor: ro se la mia morte può dar

pace al mio mar: tir può dar pace al mio mar: tir

qui mi par

Can. VII.

Cor:

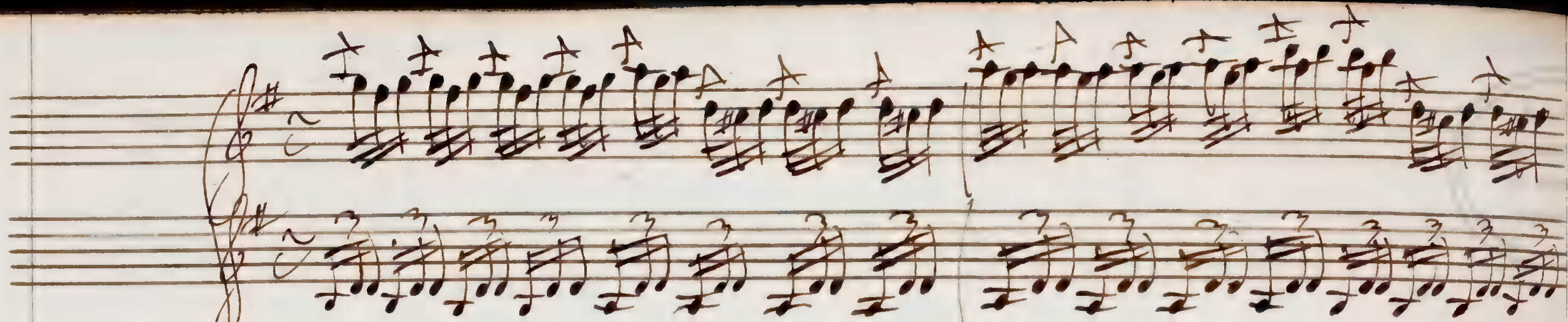
Coro

Plu dubitar non posso e Virae d'info:

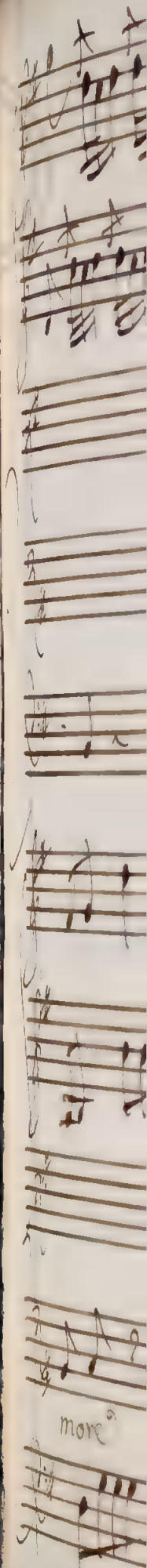
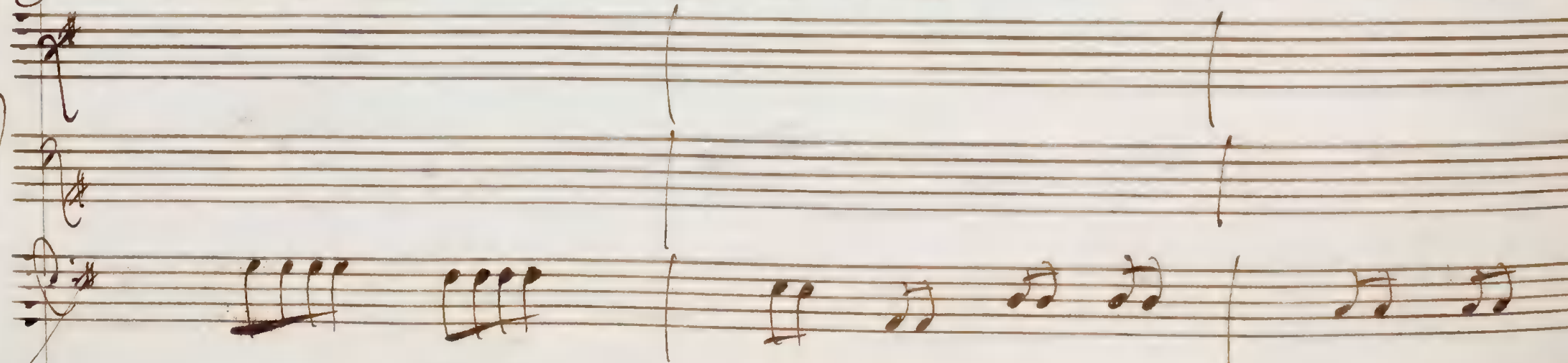
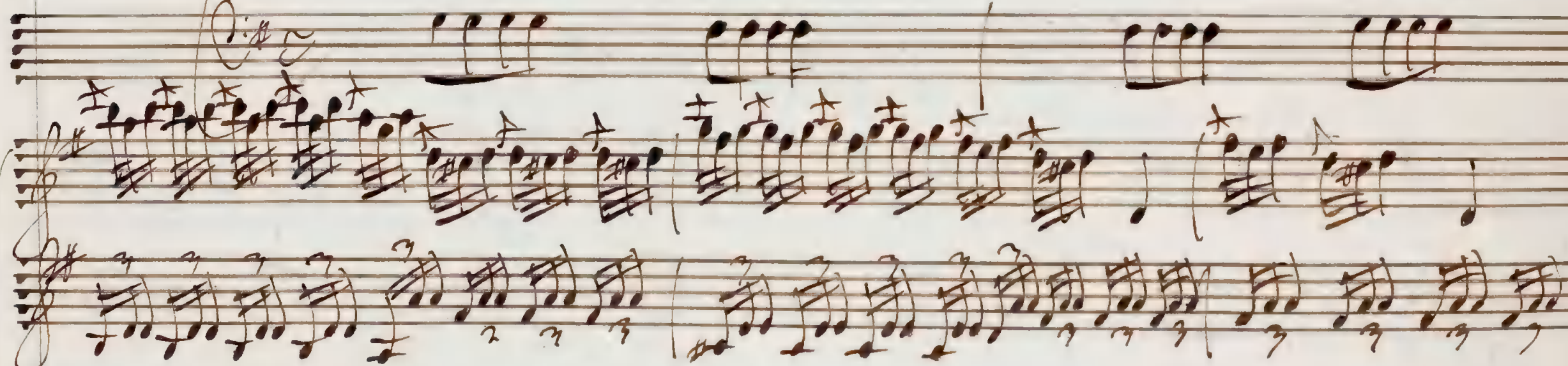
del. Torrei pu: mirlo mai ripoluer non vo' che in mezzo all'ira per

Lui mi parla in petto un vesos ancor del mio paterno affet: to.

Segue l'aria



2^{da} Col bay:



Handwritten musical notation on the left margin of the page, including staves and notes.

Handwritten musical score on a page with ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written below the staves.

more tiran : ni del core l'antica sua calma quest'al

Fra' i degni et a:

venza (emb.)

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves.

ma perdon

Viv:

Fra degno et amore rivanti: ni del core Lan:

A handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are also handwritten lyrics in a cursive script interspersed between the staves. The paper shows signs of age, including some discoloration and faint smudges. The handwriting is elegant and characteristic of the 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include:

tica sua cal

mas que

al: ma perdo a tua sua calma que

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings.

Lyrics:

- for...*
- mao gregal : ma pavo*
- alono ne*

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive script, with some words appearing to be "mao gregal : ma pavo" and "alono ne".

Handwritten musical notation on the left edge of the page, including staves and notes.

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics in Italian. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

ria:

Deloro del trono pieroso del figlio incer: to vad:

giono non trouo coniglio non trouo conoiglio e intanto non sono ne

La: dre ne' Re non trouo consi: lio incerto raggio: no e infanto non

Sono ne' Padre ne' Re.

Fine.

or che in me

lor per tie

uince.

dequo eni

Scena VIII.

Dirce Orage

Allegro:

Disperato e non forte vince si morri all'

Or che in me condani un zelo che fomenta Del Popolo il fur:

Dir:

Uor per tuo riparo. Mira del fato auaro tale: rando si

Allegro:

vince. Al merto amica vade uolte fortuna e prende a

Dir:

Prodegnò chi meno à lei che alla virtù s'atti: da. Alma che in me san:

nida | più che se: Lice, o rea, misera | Ed ino: cento eger de:

Urag:
sia. | In' innocenza obbia a' auvia nome di colpa. il uolgo

suole giudicar dagli cuenti. e sempre crede colpevole co:

Sir: | Lui che resta oppresso. | Mi bagna di morir noto a me stesso. *Urag:* | *Ad onta an:*

cor di questa rigorosa uirtù | sarà mia cura | toglierli all'

ira dell' inquisito Padre il popolo
e a' squadre solleva:

ro' per così giusta impresa. *rit.* Ma questo è tradi: mento

non differa.

And. X
And. X
Come nessuno è teco. *rit.* Ma to' impio a' dadi a cru:

And. X
del compagnia di mia sventura. Ma non già quasi a' dadi a cru:

tuo felici: *Or:* Ove a momenti qui venir Corvo e forse a conso:

Larti ei viene. *Or:* Vedi quanto sventu: vato non so del Padre in:

vece giunge Meduse. *Or:* Il tuo piacer varia poter inga com:

sagno seco parlar porresti in uso all'ora usingher, e pignu:

ricoprir con arte sapresti il mal ta: iento emplice vno

Dir:

pevi Jo nol consento.

Singani; à me non piace facellar te pre:

centi cu delitto non ha vossor non venter pena in uederti co il

Med:

ouenirmi solo ha abbia font comune il vanqued nostro ha via mio

merito e la coro: na e l'orvo.

Dir:

seglià d'aspe all'ingrese co il cenno mio

Em:

nello uicine tan *Cor:* *Medante* *For:* *ro:* *Medante*

Med:

parti. *For:* *Cor:* *For:* *Med:*

gioni? *For:* *Cor:* *For:* *Med:*

uoglio. *For:* *Cor:* *For:* *Med:*

disco, ma poi... *For:* *Medante* *For:* *Med:* *For:* *Med:* *For:* *Med:*

Taci *Medante* *For:* *Med:* *For:* *Med:* *For:* *Med:* *For:* *Med:*

co t'allontana. *For:* *Med:* *For:* *Med:* *For:* *Med:* *For:* *Med:*

minci a' tradir sorte inumana.

Coro. V.

Caro e fero Ed Emira

in dispari

Piedi vivo

e m'ascolta; io uengo quel mi

uoi Giudice

o

Padre.

mi uoi Padre.

Quedrai fin dou giunge la cle:

menga mia.

Giudice

uoi ch'io via. sosterrò

teco

il mio real

Coro.

Il Giudice non


temo

il d'adre adoro.

Il Reo ugerar dal

Figlio ubbi: Dico un mio cenno. infin ch'io parlo taci, e mostrami in

grecato il tuo rispetto. Fin nel mio dace: vo' così pro: metto.



Handwritten musical score for "L'Offertorio" by Giovanni Battista Pergolesi. The score is written on two staves. The top staff contains the melody with lyrics underneath. The bottom staff contains the basso continuo line. The lyrics are: "offri che se lamenti un giuvenimento Io chiedo per riposo del".

Handwritten musical score for a vocal piece. The lyrics are written in Italian: "Regno e tu di: cusi ti perdona, e tu: cusi di mia pietra". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

mi fa palese il foglio che u'è tra' miei più fidi un tradi: tore

mentre il mio timore or dà un lato or dà l'altro erra dubbioso lo veggo

tes nelle mie stanze ascoso. (che più Medasse istesso scopre i tuoi
Cor: Cor:

falli. Creder puoi ueraci... e erbami la promessa as:

colta, e taci. Misero d'incest. Qui un dì te si

lagna hai sconvolta a reggia ogn'un sicuro dal tuo orgoglio non

Meduse in sulor, tenti e la minacci. Paspe in

fin su' gl'occhi miei svenar procuri, ne ti basta i tumulti a' danno

mio ne' Popoli risucchi. An non fallaci... Serbami la promessa as:

colta, e faci; Teedi da' quanti oltraggi quasi forza: to a' condan:


narr: fo sono e pur tutto mi ricordo o si perdono torniam Figliuola:

marci il reo mi svela o il complice palesa, un Padre offeso altr' em:

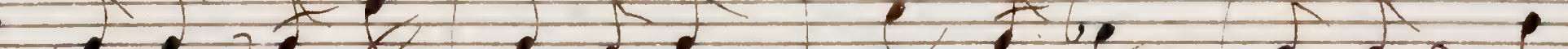
Em: menda non chiede dall' offensor che pens: mento e pede.

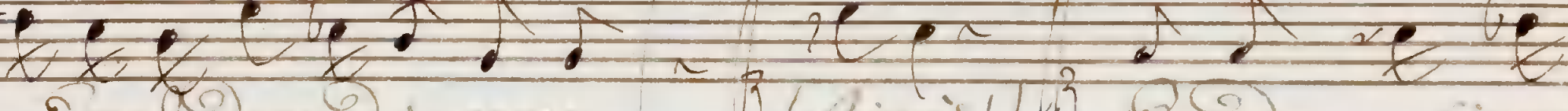
Cor: Leggero vivo con gio an mi scoprigte mai. Parlar non posso.

Cor: Poi vivo se temi per la vita del reo pavento in vano. Se quel tu



 ei nel conferirlo al Padre te stesso volui, e ti fai Tronò al Trono. et tu non





 uoi a real destra in pegno.

 Ahimè! Quando ricorsi

Handwritten musical score for "L'Inno di S. Giovanni" by G. Rossini. The score is on two staves. The top staff contains the melody with lyrics written below it. The bottom staff contains the bass line. The lyrics are: "siano dal tuo castigo i tradimenti. Dio... non ti rammenta che il tuo". The tempo marking "Gm:" is visible at the top right.

Handwritten musical score for "Gloria in excelsis Deo" by Giovanni Battista Pergolesi. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piece is divided into sections by double bar lines. The first section is marked "Civ:" and the second "Em:". The lyrics are: "Gloria in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo."


Coro:
rinto. Di ciò che uoi. *Fin:*
Coro: Fido fedele / perfido non par:


Coro:
par. Quanto è crudele. *Coro:*
Viequei; O ricom: poni i miei conuoltrici?


Coro:
getti or perche' rati. perche' quel turbamento. *Coro:*
En Dio! S'intendo. e


nome di padre register non sepesti - in questo ancora s'appaghes:


ro' già r'pro: ueni, lo cielo la devolezza mia padre adoro con

2 
mio *rogore* il *F* dico . e pur *Io* uoglio *cederla* a te, *vol da la* *trama* *ay*:

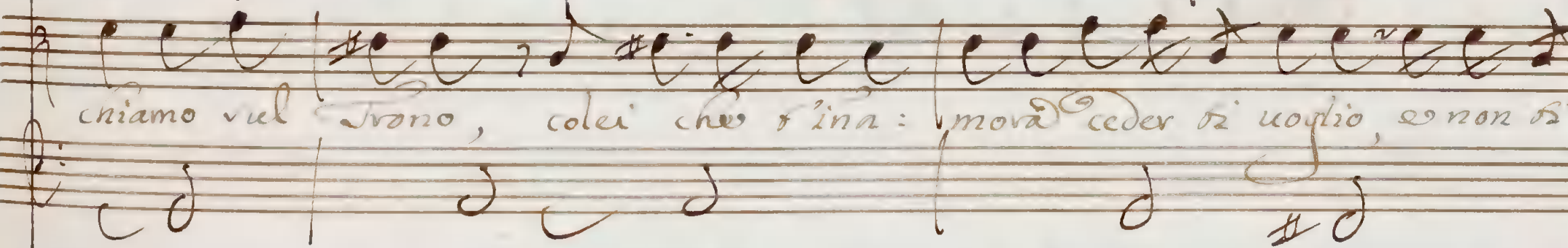
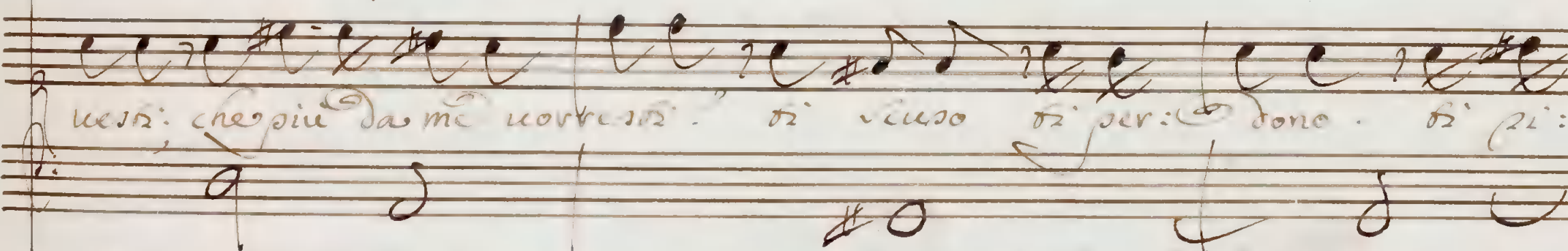
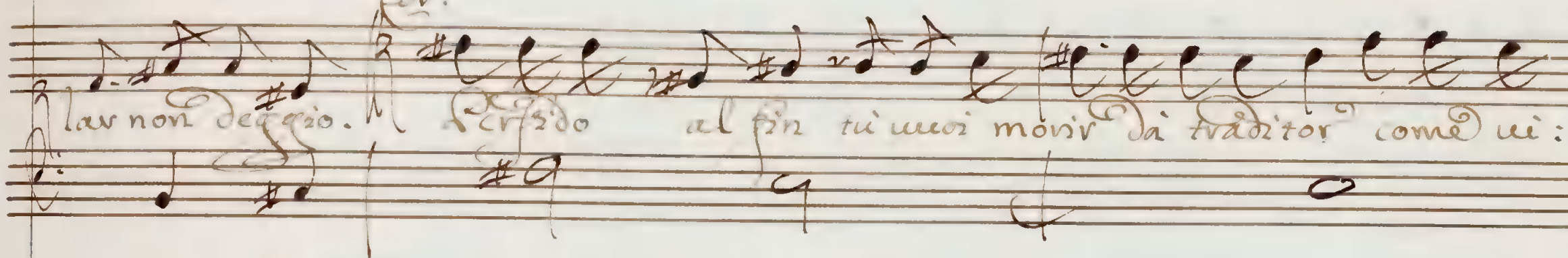
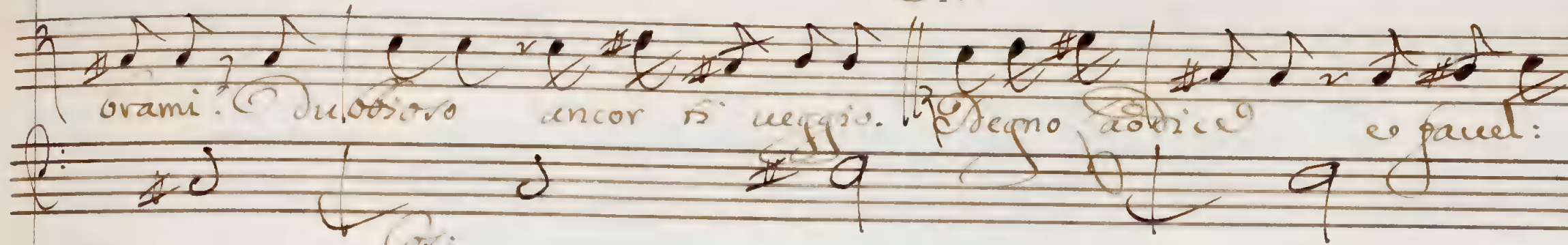
2 
cosa *apri*: *cuvati* o' *figlio* e *via* tua *fora*. *Forse* non *crederai* *micola* *ao*:

2 
Io dico *importuna* *L'ingredo* *accio* non *fosse* a te *molesta* *allonta*:

2 
narca *freu*. *paroi*: *Si* mio *ao*. *Van*e, e *L'arresta*. *Vado*.

2 
mi uoi *tradir*. *Non* pena *e* *questo*. *Parla* *quodice* *e* *tu* *piu* *de*

Dir:



uoto no vo' sagiati indegno. solo, e senza decoro già

teco, io non uia ti odio appieno. disar: manis inu:

Em:..
mano, e' m'apri il veno. E chi sant'jra accende. co:

vi senza di: fra in pe: voglio sagiarti a me non dice

Dr: C#m:
eccomi al fianco tuo. senza odio. Signor, se amai odio pu:

nisca il ciel. Non irritar qui sei con nouelli spergiuri.

CHOR. VII.

Eccomi a' cenì tuoi. Siroc m'ascolta quest'è

ultima uoltra ch'offro uno scampo. addi: Siroc: edice e il

Trono se uiori parlar, ma' se tacer pretendi in carcere cru:

del tuo morte at: tendi. Siroc: Gaspe in mia uoce, à lui con:

fidar - l'auttor del fallo in Libera' ti-apio poeni mo:

meno: in tuo fauor gl'adopra, e se il fulmine poi cader uer:

Drai la colpa è tua che trarre: ner nol vai.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked with a 'Vnis' (Violoncello) instruction. The third staff has a 'Vnis' instruction at the end. The fourth staff has a 'Vnis' instruction at the end. The fifth staff has a 'Vnis' instruction at the end. The sixth staff has a 'Vnis' instruction at the end. The seventh staff has a 'Vnis' instruction at the end. The eighth staff has a 'Vnis' instruction at the end. The ninth staff has a 'Vnis' instruction at the end. The tenth staff has a 'Vnis' instruction at the end. The notation is dense and includes many triplets and sixteenth notes.

Col bay.

Tu di pietra mi spogli tu de' il mio fuor tu volo o tradir: for o tradir mi fai di:

Senza tempo:

Viri:

ran

no mi fai tiranno

Tutti

Handwritten musical score on page 120, featuring multiple staves with notes, rests, and lyrics in Italian. The score is written in brown ink on aged paper. The lyrics are:

Qui di pietra mi spogli tu d'ogni tu d'ogni il mio fu: vor' tu
senza (canto)

Voloo traditor mi fai ti: van

The music consists of several staves, some with single notes and others with complex rhythmic patterns, including triplets and sixteenth notes. There are also some markings like "2i" and "3" above notes.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include:

no mi fai tiranno tu solo è traditor o traditor mi fai b:
ran no mi fai tirano
colla
C. J. M.

The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *for.* and *colla*. There are also some markings like *b:* and *z:* above notes.

Handwritten musical notation for the first system, featuring two staves with complex melodic lines and triplets.

Handwritten musical notation for the second system, including vocal lines and the instruction "Vni:". The lyrics "Non dirmi d' no' giocato giocato è il'" are written below the staff.

Handwritten musical notation for the third system, featuring two staves with melodic lines and the instruction "Vni: (m:)".

Handwritten musical notation for the fourth system, including vocal lines and the lyrics "tuo crudel de sio ingrato ingrato e non von lo che di con'".

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The notation is in brown ink on aged paper. The lyrics are written in Italian.

The first system of music includes the lyrics: *San: no ingrato spietato spiera to*

The second system of music includes the lyrics: *non son io che ti condan: no.*

A large, stylized signature or flourish is visible in the lower right corner of the page.

Can. XIII.

Vir: *mi:*

Pro. Mira. Lodice

ne, risoluer Degg' Jo. Felici amanti Delle vostre for:

tune o' quanto so godo; o' Perzia avvennervola se imitando a d'pora i

igli prendevan forme e q'sadore, e ve auran fedel: f'au simile al

Vir: *ao:*

Padre. mi deide ancor. Secon di il cielo il lieto au:

quiro ei però face, e parmi irreio: auto an: cor

Em:

Sr:

Carla. Aia stupidi: ra se più ra: cchi. Oh Dei! Lasciami in

Emi:
paco. Il Re sai che t'impone Di vieglies me presente il Carcere o uo:

uo: Sr:
dice. Or che risolui? Per me risolui. Daspe il suo uo:

Lere sarà egge del mio fra tanto Io parto, e uò fra re di:

Emi:
torte L'esito ad aspettar della mia vorte. Ma Brenco Io non a:

Dir:

prei. *Sapesti apai tormentarmi fin ora proui & istegra*

pena *Emiva* ancora.

Allo

Andr:

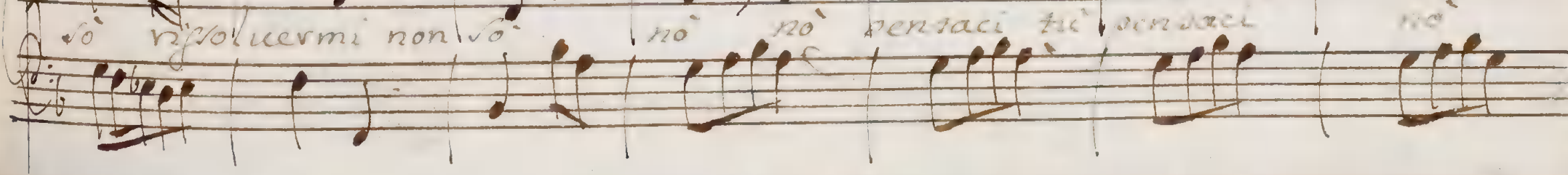
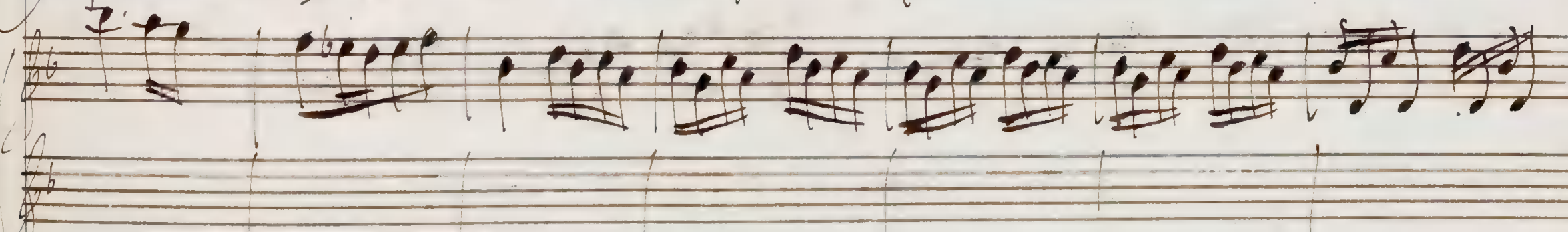
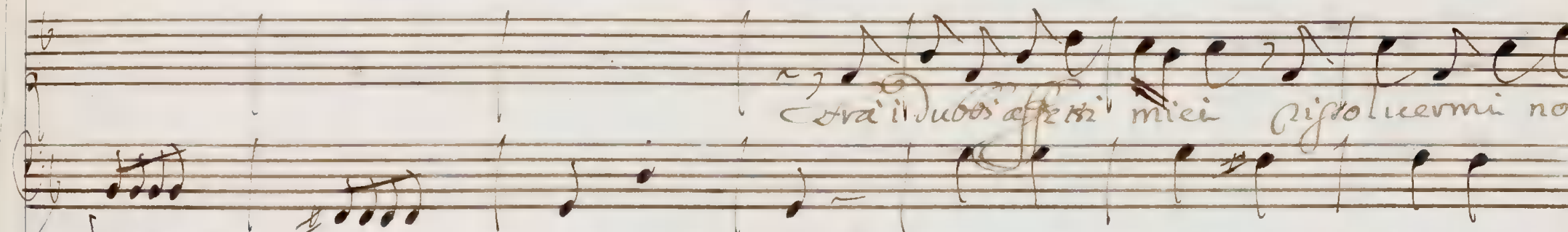
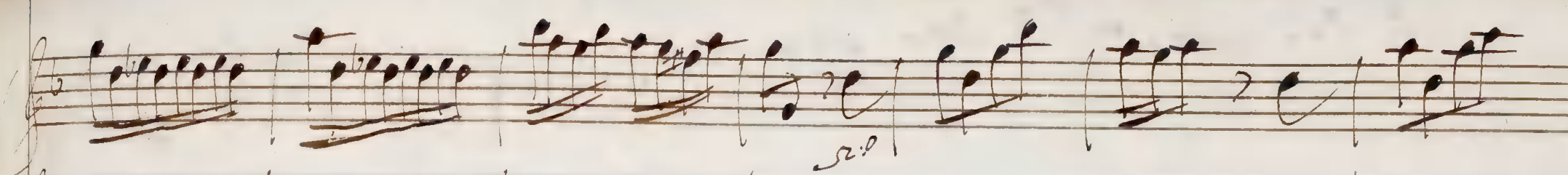
all:

ora i

Allegro

Dubbi affetti miei risolvermi non so ris:olvermi non so tu

pensaci tu pensaci tu sei l'arbitro del mio cor tu sei l'arbitro del mio cor



Corà il duos affetti miei risoluermi non

so risoluermi non so no no pentaci tu pentaci no

no' risolvirmi non so' risolvirmi non so' tu' pensaci tu' pensaci tu'

Sei tu' Sei tu' Sei l'arbitro del tuo cor? no' no' risolvirmi non

Handwritten musical score on page 125. The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a vocal line with lyrics and a piano accompaniment. The lyrics are written in Italian.

io' risolvuermi non vò tu' pensaci tu' pensaci tu' sei tu' sei tu' sei

l'arbitro del mio cor tu' sei l'arbitro del mio cor

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian.

For:

largo

suoi che la morte attenda

For:

Vnir:

all:

la morte attende: La morte attende: vo

all:

suoi che per lei m'ac:

largo

For: *Vnir.* For:

all?

lenda Ecco mi tutto amor eccomi eccomi tutto amor *lavori che la morte attenda*

for: Vnir.

lavori che per lei m'accenda eccomi tutto amor eccomi tutto amor tutto amor

Scena XIV

Emira Lodovico

Emi:

La:

A costei che dirò! Da labri tuoi ora dipendo:

Dopo il riposo d'un regno, il mio contento. Di siro a quel ch'io sento senza

noia Lodovico Le nozze accettaria. Sarei felice. Pungue tu l'ami.

oro. E per la sua mano. Stringer per opera tua. Lo venni in

uano. Perché. Posso svelarti un mio segreto. Parla. Del tuo vanto diante per:

Donami l'ardire io uivo amante. *ao: Em:* Di me. Si. chi mai puote mi:

rar senza uampar quell'aureo crine quelle vermiglie gote e labra coral:

line il bianco seno le belte due rilucenti stelle. ah se non vedi

qual fuoco nō in petto accolto guarda, e vedrai che mi roppia in uolto. *ao:* E tu:

cessi. *Em:* Il rispetto muto fin'or mi rese. *ao:* Ascolta. Quaspe amaro non fese

Em: Do. Fosi crudele on Dio! Ne' uerche m'ami serui aq' affetti miei. Lam. to Prenci con uirti di te degna a' me concedi

Em: Ao: Em: On questo no' troppa uirtu' mi concedi. Ne' irco si perde.

Ao: Cielo gl'innocenti diende. Gioia regna me pic. tova di

Em: Ao: Ringe ella i ingenua. Tanto meco potrei per uirtu'.

Em:
tua crudel ventenza insegna a me la tirannia. *Da:*

ao:
tienza. *Em:* *Da:* *Em:* *Da:* *Em:* *Da:*
T'odierò fin ch'io uia, e non potrai viderli de miei

Em:
dani. *Da:* Saranno almen comuni i nostri affanni.

Segue l'aria

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/4. The music is organized into measures by vertical bar lines. The notation is dense, with many notes and rests. The handwriting is in dark ink on aged, slightly yellowed paper. The score is written in a single system across ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/4. The music is organized into measures by vertical bar lines. The notation is dense, with many notes and rests. The handwriting is in dark ink on aged, slightly yellowed paper.

Vni.

Col Bay.

Amico il fab. mi guidò in

ven. Gualti

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century.

Lyrics visible on the staves:

- Stave 4: *porto mi guida in porto o tu spie: va*
- Stave 6: *for: Vna:*
- Stave 10: *to mi fai po: rit*
- Stave 10 (right): *Amicoll*
- Stave 10 (bottom right): *Venga (emulo)*

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are written in Italian and appear to be a song or a dramatic piece. The notation includes various musical symbols such as notes, rests, and clefs.

The lyrics are:

fabo mi quida in porto mi quida in porto e tu spicci
do mi fai pevir e tu spicci =

Handwritten musical score on page 130. The page contains ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in dark ink on aged, slightly yellowed paper. The score appears to be a vocal or instrumental piece, possibly a song or a short opera scene. The lyrics include: "to mi", "pai", "per", "Celi", "rendas", "amore", "per", "sua", "confor", and "Celi". There are also some markings that look like "Vini:" and "Col bay:". The music is written in a style typical of 18th or 19th-century manuscript notation.

to mi

pai

per

Celi

rendas

amore

per

sua

confor

Celi

Vini:

Col bay:

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics visible on the staves:

- to tutto il solo
- re che fai sop:
- sop: tutto il solo
- re che fai soffrir.

The score concludes with the word *Fine* written in a decorative, cursive style.

Scena XV

Mira

Si diuersi sembrano per odio e per amore or

lascio or prendo ch'io me stessa tal or ne meno intendo.

Coro il tirano sed a vengarlo Io vola

Handwritten musical score for the first system, featuring three staves. The top two staves contain vocal parts with treble clefs and a key signature of one sharp (F#). The bottom staff contains a basso continuo part with a bass clef. The music is written in a cursive, handwritten style. The first staff has a melodic line with some rests. The second staff has a similar melodic line. The third staff has a more active line with many eighth notes. The system ends with a measure containing the text "(col bar.)".

mille non temerei nemiche squadre; ma' penso poi che del mio bene è Padre

Handwritten musical score for the second system, featuring three staves. The top two staves contain vocal parts with treble clefs and a key signature of one sharp (F#). The bottom staff contains a basso continuo part with a bass clef. The music is written in a cursive, handwritten style. The first staff has a melodic line with some rests. The second staff has a similar melodic line. The third staff has a more active line with many eighth notes. The system ends with a measure containing the text "(col bar.)".

Amo Siroe, com'io penso d'ègar, fo la cagion del suo periglio - ma' penso

Handwritten musical score for the third system, featuring three staves. The top two staves contain vocal parts with treble clefs and a key signature of one sharp (F#). The bottom staff contains a basso continuo part with a bass clef. The music is written in a cursive, handwritten style. The first staff has a melodic line with some rests. The second staff has a similar melodic line. The third staff has a more active line with many eighth notes. The system ends with a measure containing the text "(col bar.)".

Handwritten musical score for "L'Espresso" by Rossini. The score is written on ten staves. The first two staves are for the vocal line, and the next eight staves are for the piano accompaniment. The lyrics are written below the vocal line. The music is in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The score ends with a double bar line and repeat dots.

Lyrics:

poi che del tirano è figlio
così sempre il mio core è infelice nell'
odio, e nell'amore.

Vnis:

Con la p.

Col bay:

Non vi piacquero iniqui... — ch'io nasco: si — Puro:

Handwritten musical score on a single page, featuring six systems of staves. The notation is in brown ink on aged paper. The lyrics are written in Italian.

System 1: The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a repeat sign and the word "Con la p". The second staff continues the melody with various note values and rests.

System 2: The third staff continues the melody, featuring a repeat sign and the word "rella". The fourth staff continues the melody, featuring a repeat sign and the word "altra".

System 3: The fifth staff continues the melody, featuring a repeat sign and the word "na". The sixth staff continues the melody, featuring a repeat sign and the word "or".

System 4: The seventh staff continues the melody, featuring a repeat sign and the word "non". The eighth staff continues the melody, featuring a repeat sign and the word "a".

System 5: The ninth staff continues the melody, featuring a repeat sign and the word "urei". The tenth staff continues the melody, featuring a repeat sign and the word "che".

System 6: The eleventh staff continues the melody, featuring a repeat sign and the word "dun". The twelfth staff continues the melody, featuring a repeat sign and the word "agnella".

System 7: The thirteenth staff continues the melody, featuring a repeat sign and the word "che". The fourteenth staff continues the melody, featuring a repeat sign and the word "a".

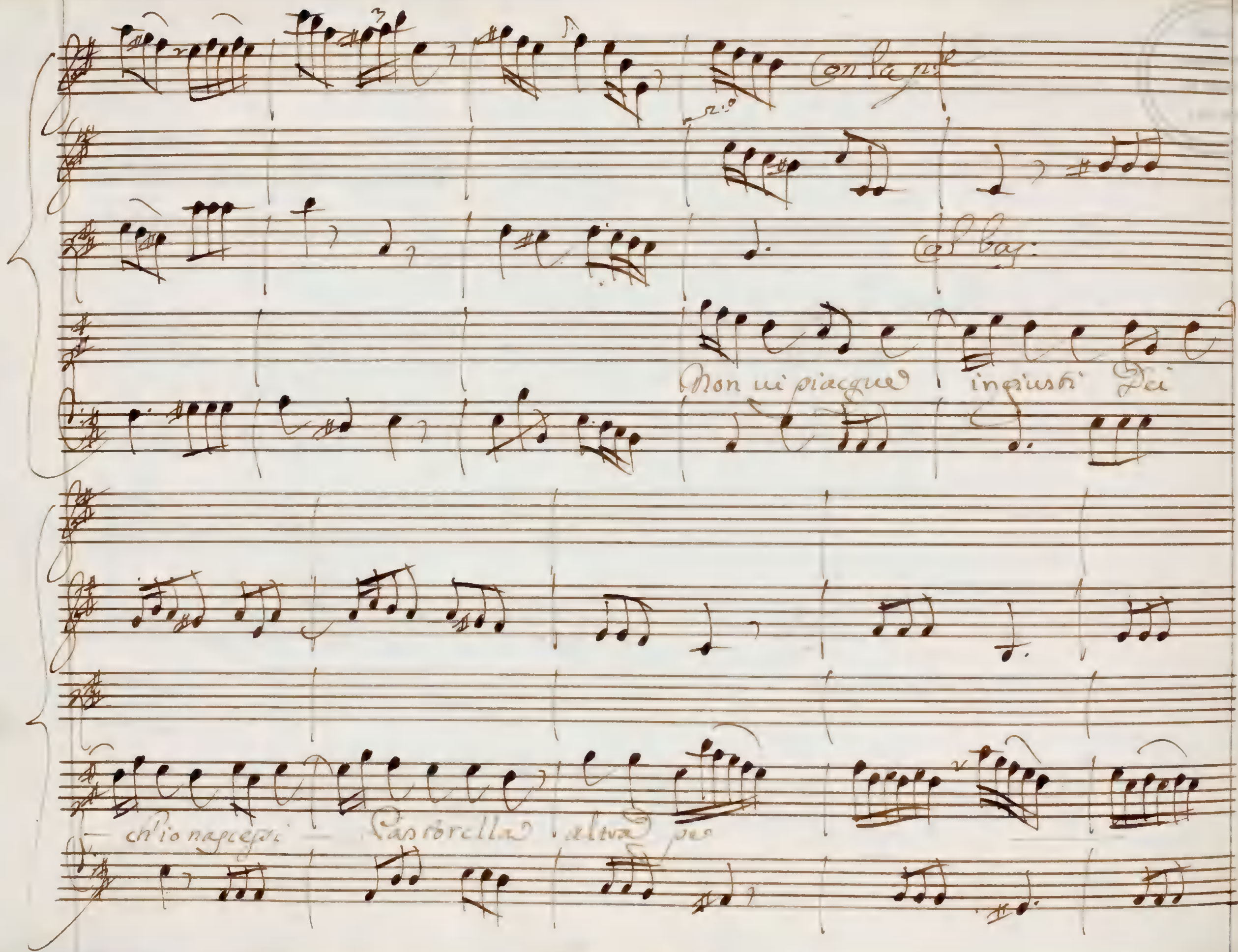
System 8: The fifteenth staff continues the melody, featuring a repeat sign and the word "to". The sixteenth staff continues the melody, featuring a repeat sign and the word "dun".

System 9: The seventeenth staff continues the melody, featuring a repeat sign and the word "pastor". The eighteenth staff continues the melody, featuring a repeat sign and the word "pastor".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as slurs, ties, and dynamic markings.

Lyrics visible on the page:

- con la ne*
- al bay:*
- Non vi piacque ingiusti Dei*
- ch'io nacqui Pastorella alva me*



na^a or non aerei | che la cura d'un agnello che a ag.

etto d'un pastor ingiusti | Pei non vi piacquero ch'io nascesti l'aptorella

The image shows a page from a handwritten musical manuscript. It features five systems of musical notation, each consisting of a vocal line and a basso continuo line. The notation is in brown ink on aged, slightly discolored paper. The lyrics are written in Italian and are placed between the staves. The first system of lyrics is 'na^a or non aerei | che la cura d'un agnello che a ag.' and the second is 'etto d'un pastor ingiusti | Pei non vi piacquero ch'io nascesti l'aptorella'. The manuscript shows signs of age, including some staining and wear along the edges.

Handwritten musical score on a single page, featuring six systems of staves. The notation is in brown ink on aged paper. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in Italian and Latin.

Con la p^{re}

altra pe

na or non aurei che ad

cura d'un Agnellus che L'asset: to d'un Pastor

Chorus

Con la p.
Col bay.

Ma chi nasce in reggia cuna in reggia

Con la p.

cuna più nemica ha la fortuna che nel Trono ascosi stanno

e L'ingano ed il timor, ed il ti: mor. Adagio.

Fine. Dell'atto Secondo





A

ATTO TERZO



CONCERTO

Handwritten musical notation on the right edge of the page, including staves and notes. The notation is partially cut off by the edge of the page.

Atto Terzo. Scena. I.

Coro. Arasse

Coro:

Ho no' uoglio che mora abbastanza fin

Aras:

ora pietosa a' me per lui parlò natura. Signor chi t'assicura che

Circes ucciso il Popo: lo ribelle non uoglio uendicarlo? e quando

Coro:

per i tumulti sedar non san più fieri. Si uane. E la mia morte nece:

Sanza per me; pronuncio l'arap il decreto fatal, ma sento oh

Dio gelarsi il core, e inumidirsi il ciglio. parte del sangue

Aras:
mio uerso nel figlio. *Scordi:* ro' con pena ma pure uordi:

ro'; *Di:* l'irre amico *Di:* l'irre sono è uer, ma son di te *Aras:*

vallo, e sa ben da mia fede, ch'al douer di l'arallo ogn'

Cori:
altro cedeo. | fin che del ciel nemico | Io non prouai lo

degno mi fu d'oltra la uita, e d'oltra il regno, 6 ma

quando il conseruarli costò al mio cor così crudel ferita grave è il

rimo per me grave la uita.

Fin. II.
Adice codi | Mio Rè che fai? | fremè alla reggia intorno

Or:
un sedizio ⁶ stuolo che Siroe chiede. ^{Or:} L'aurà a l'aurà

Gia' d'un mi fido al braccio La tua morte è com'essa e forse e forse a:

Desso per a aperte ferite pugga L'anima rea così gliel

ao:
vendo. Misera me che intendo! e che facessi mai. ^{ao:} che feci. So uendo:

ao:
cui l'offesa i Maesà L'amore offeso, i tuoi torti ed i miei. Ah

che inganato sei sospendi il cenno nell'amor tuo giamai il vance non *ris.*

rese, lo io t'ingannai. *Cor:* *ao:* Che dici! Amore in vano chiedi da

ciro, e il suo disprezzo io uolli coll'accusa punir. *Cor:* Su ancor *ao:*

armi. *ao:* Corro, ecco qua qua, questa uccida e d'ino:

cento uiva. *Cor:* *Ino:* cento chi vuol la morte mia uiva chi t'ina:

mora è reo di fello: nia è reo perche si piacque e uio che mora

ao:

a uita d'un reo figlio è si gran dono ch'io temeraria sono se

spero d'ottenerlo, a che gio: uate sembianze e sortu: nate

se placarsi non sano, mai non m'amaghi, e fu d'amore ingano. Pur

troppo anima ingrata Jo t'adorai fin della terra al Trono solleuarmi uo:

Lea ne tutto ho detto; ho mille cure in petto ti conosco infedele

per chi l'aveva nell'alma io sento che sei gran parte ancor del mio tormento.

Quanto alle mie preghiere Cedi o signor, sia salvo il Reame e poi uccidimi se

mai sarò felice se il mio sangue potrà. Partì addice chies:

Se non la tua vita colpa q' accrepi, e il tuo pregar m'invita.

Orni da caccia

Violini

Violoncello

Contrabbasso

Violoncello col basso

Con il caro figlio

Andante

The image shows a handwritten musical score on aged paper. At the top, the title 'Orni da caccia' is written in a decorative, cursive font. Below the title, there are five staves of music. The first staff is for Violini (Violins), the second for Violoncello (Violoncello), and the third for Contrabbasso (Double Bass). The fourth staff is for Violoncello col basso (Violoncello and Double Bass). The fifth staff is for the vocal part, with the lyrics 'Con il caro figlio' written below it. The music is written in a cursive, handwritten style. The paper is aged and slightly discolored. There are some faint markings and a circular stamp on the right side of the page.

Handwritten musical score on a single page, featuring ten staves of music. The notation is in brown ink on aged, slightly yellowed paper. The first four staves contain a vocal melody with lyrics written below. The fifth and sixth staves continue the melody. The seventh and eighth staves feature a more complex, possibly instrumental or multi-measure passage. The ninth and tenth staves conclude the piece with a final vocal line and lyrics.

riglio fiede in periglio Dienta humana La Tigre frena e lo di:

Penos dal cacciator e lo difende Dal cacciator

Difende Dal cacciator dal cacciator

Se il caro figlio uederin per:

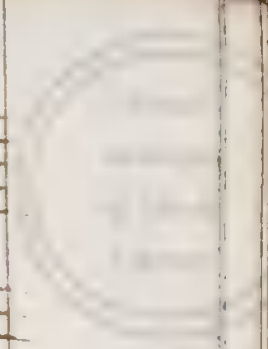
voglio Fede in periglio Diventa umana la Tigre feroce

e lo zefiro

A handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in brown ink on aged paper. The first system (staves 1-2) features a treble clef on the first staff and a bass clef on the second. The second system (staves 3-4) includes a treble clef on the third staff and a bass clef on the fourth, with the word "De" written above the staff. The third system (staves 5-6) has a treble clef on the fifth staff and a bass clef on the sixth, with the word "acciator" written above the staff. The fourth system (staves 7-8) includes a treble clef on the seventh staff and a bass clef on the eighth, with the word "Di:" written above the staff. The fifth system (staves 9-10) has a treble clef on the ninth staff and a bass clef on the tenth, with the word "fenz" written above the staff. The notation includes various note values, rests, and dynamic markings such as "z." and "3.".

Handwritten musical notation on the left edge of the page, including staves and notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "Vni:" is written on the third staff, and "De al faccia: tor" is written on the fourth staff. The text "Piu fieno core" is written on the eighth staff.



Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It contains several measures with notes and rests, and three 'a' markings above specific notes. The second staff is a piano accompaniment in F-clef, also with a key signature of one flat. The third staff is a vocal line in G-clef, continuing the melody. The fourth staff contains the lyrics: "del tuo non uidi non senb' amore La prole uci: di empio di". The fifth staff is a piano accompaniment in F-clef, continuing the accompaniment.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in G-clef, continuing the melody from the first system. The second staff is a piano accompaniment in F-clef. The third staff is a vocal line in G-clef, continuing the melody. The fourth staff contains the lyrics: "ren: de cieco furor non senb' amore La prole uci: di empio di". The fifth staff is a piano accompaniment in F-clef, continuing the accompaniment.

ren: de: cieco fu: vor.

Scena III. Carac' del Emira

Ediam sin doue, quence del mio destino il

Carac' del Emira: tutto soffrir saprò. Rendrò Signore libero il Reinal'

Popolo d'ignato minaccia in ogni lato co' fremiti confusi la plebe in:

Sana, e l'ode in un momento di sive il nome in cento bocche, e cento. Santo

crebbe il tumulto? *Cm.* Con alma uile diuien superba, in mille destro e

mille Splendono i nudi acciar, e fuor dell'uso i tardi vacui ei

timidi fanciulli tutti andati, e ueloci somministrano l'armi ai

Si:
più feroci. E ancor pochi momenti l'impeto si sospende. Io più nol

mi: *Si:*
temo. Perché. e già il fido l'avevo corso a suonar per mio comando il

mi:
figlio. E poi: te ne così... riuoca on Dio la sentenza fu:

nessa. Nuncio n'andò di tua pietade. Io stesso porrami il reggio in:

Si: *mi:*
pronto. In uan io chiedi. La tua morte mi gioua. Ah corvo e come co:

Si da te dicevo E douc or sono tante uirtù già tue compagne al

Trono che mai dirà a Persia il mondo che dirà. poss' fin' ora a:

mor de tuoi Vassalli terror de tuoi nemici L'armi tue uincitrici co:

a sul ricco Gange colà del Nilo in su le foci es: treme e

Indo, e l'Etiope amira e teme quanto perdi in un

punto: ah se di Scovai Le leggi di natura un fatto Sol tutti i tuoi

pregi or: ciera deh con miglior consiglio. Ma Siroe è un traditor

Siroe è figlio. figlio che di te degno dalle paterne imprese

arte di trionfar si bene appren. che fu bambino ancora La delizia di

Siroe e la giovanna. Ah mi rammenti! Ed or quel figlio istesso, quello Siroe:

cide, e chi l'uccise il Padre. *Cor:* Oh Dio più non resisto. *Em:*

se alcuno premio merita la mia fe si voe non mora. uado. *vis:*

volui, or ora trattenere non potrai la sua ferita. *Cor:* e rendi uolavola.

uarlo. *Em:* Dio torno in vita.

Em: *Cor:*

Ave! O Piel! Ah che turbato nà il

Em:

Aras:

Em:

Cor:

Aras:

ciglio R Vive il Prencese.

Non vive.

Oh vivo.

Oh figlio!

Ei

Caddò al primo

colpo, e l'alma grande sul moribondo labro sol

ranto s'arrestò fin che mi

disse

difendi il Padre e poi fuggi dal

eno.

E en soccorrimi

Daspe

Io uengo meno.

Tu, barbaro tu il

siangi. e chi l'uccise? scelle: vato chi fu. Di che ti saqui. uà, uà

raño, e dal petto mentre palpita ancor suelli quel core varia il furor in:

terno torna di vanquell'imondo mostro di crudeltà furia d'Inferno, uer:

Cor:
gogna della Perria odio del mondo. Così mi parlò, dispe in

Em:
stolto, o finge. Finì fin'or mà solo per traf: fuggersi il

Cor:
Em:
cor. (he mai ti feci? Empio, che mi facesti? Lo sposo mi ucci:

desi per te Padre non ho, non ho più Trono, Io son la tua nemica. *Fin.*

Fin. mira Io sono. *Alap. C/V* Che sento! O meraviglia! *Fin.* Adego intendo

Emi. chi mi sedusse il figlio. E uer, ma in uano di sedurlo tentai. per mia uen:

detta, e per tormento tuo perfido il dico. Sappi ch'ei si differ dall'odio

mio. ch'ei si recò quel figlio, che innocente morì, ch'ogni sospetto, ch'ogni ac:

Or:
cusa è fallace, uà pensaci, e se puoi vi: posa in pace. *Serba b:*

Allegro:
rago al mio sdegno ma' fra' ceppi costei. Pronto ubbidisco; o la de:

Em:
poni || Io stegò disarmo il fianco mio prendi t'inganni se

Or:
Credo spaventarmi. Ah parti ingrata. O un'alma disperata! Odi:

Em:
ora compagnia troppo m'affligge. Perchè tu resti afflitta

casta la compagnia del tuo delirio.

col bay.

Facciano il tuo spavento rimorso e pentimento Or:

Con la p'

rore ed il timore misero ogn'or ti renda el tornino a' uicenda i tornen:

Handwritten musical score on a single page, featuring three systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The middle system has a vocal line with lyrics and a piano accompaniment. The bottom system has a treble clef and a key signature of one sharp (F#). The music is written in brown ink on aged paper.

Handwritten lyrics:
färsk ä förmödar

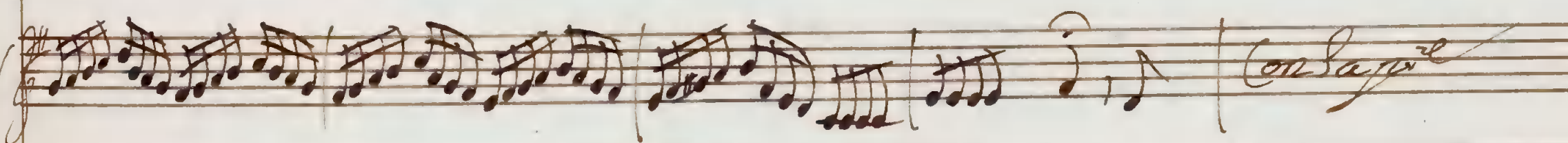
Handwritten musical score on a single page, featuring three systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The middle system has a vocal line with lyrics and a piano accompaniment. The bottom system has a treble clef and a key signature of one sharp (F#). The music is written in brown ink on aged paper.

facciano il tuo spaurito rimorso e pen simento a l'orvoro ed il ti: more

ed il timo: re
 misero ogn'or si randa, e torni: no a lui:



rendo a tormentarsi a tormentar: si rimorso pentimento



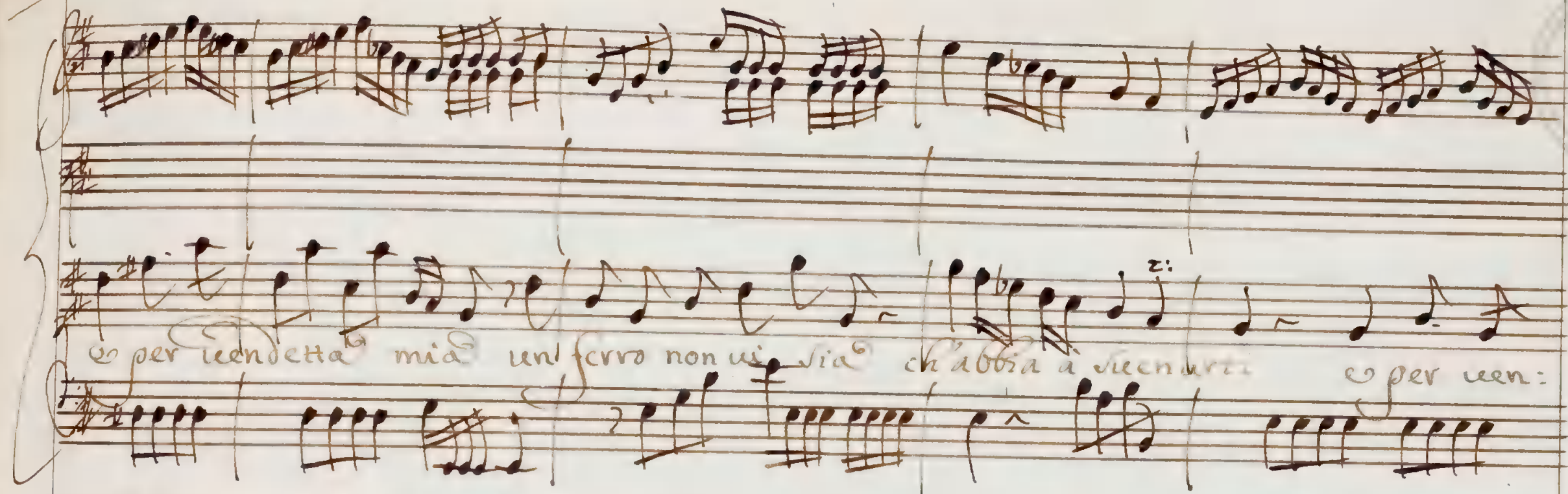
l'orrore il timore misero ogn'or si rende e tornino a uir:

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The lyrics "Cenò a tormentarh i tormentarh" are written below the vocal line.

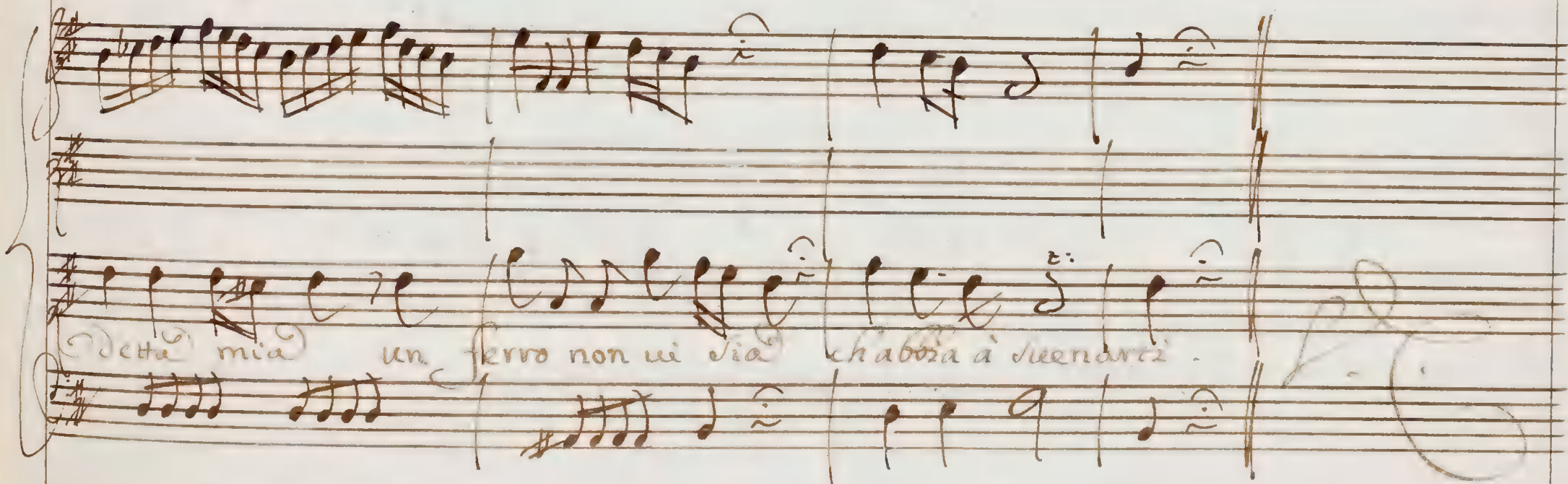
Cenò a tormentarh i tormentarh

Handwritten musical score for the second system. The vocal line continues with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment continues with the same complex, rapid sixteenth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The lyrics "Si portò la tua sort sino a bramar la morte" are written below the vocal line.

Si portò la tua sort sino a bramar la morte



e per vendetta mia un ferro non ui sia ch'abbia a suonarti e per ven:



Detta mia un ferro non ui sia ch'abbia a suonarti.

Scena V

Cos:

Avv:

Que son! che m'auene! e uiuo ancora.

on:

Cosmo Avv:

Solati Signor pensa per ova a' conseruarti il uacillante impeto.

pensa della pace tua. Pace non spero: ho nemici i Vassalli ho ad

sorte nemici al il celo istesso astri non ha per me che sian felici

ed io sono il peior de miei nemici

Handwritten text on the left margin of the adjacent page, including "Qua", "no", "an felia", and other fragments.

Handwritten musical score on a single page, featuring ten staves. The notation is in brown ink on aged paper. The score includes various musical symbols such as clefs, notes, rests, and beams. The first staff begins with a treble clef and a key signature of one flat. The second staff contains dense, rapid sixteenth-note passages. The third staff includes the handwritten text "Col bay" in a cursive script. The fourth staff begins with a large, ornate initial "C". The fifth and sixth staves continue the melodic and rhythmic development. The seventh staff features a large, ornate initial "F". The eighth and ninth staves show further melodic progression. The tenth staff concludes with a final melodic phrase. The overall style is characteristic of 18th or 19th-century manuscript notation.

Feli: do in ogni

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in Italian.

System 1:

uena scorrev mi vento il sangue l'ombra del figlio e sangue m'in:

System 2:

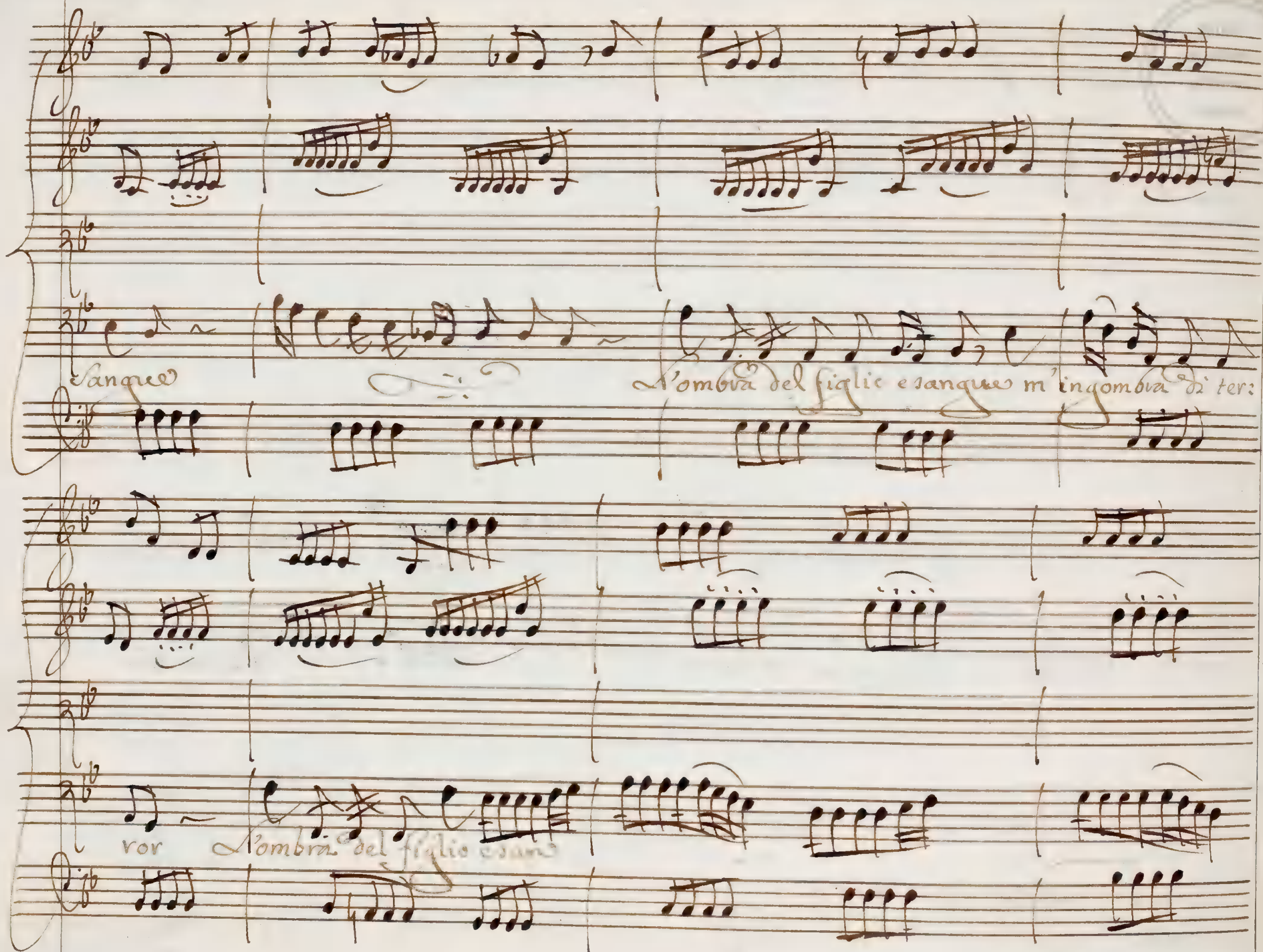
ombra di terror l'ombra del figlio e san

Handwritten musical score on page 155. The score consists of multiple staves, likely for a vocal and piano arrangement. The lyrics are in Italian. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

que' m'ingombra di terror

Relido in ogni uena scorrev mi sento il

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink on aged, slightly discolored paper. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, with some words appearing above and below the staves. The score is organized into systems, with each system containing multiple staves. The lyrics are: "Sanque", "l'ombra del figlio e sangue m'ingombra di ter:", "ror", and "l'ombra del figlio e sang".



Sanque

l'ombra del figlio e sangue m'ingombra di ter:

ror

l'ombra del figlio e sang

Handwritten musical notation on the left margin of the page, including staves and notes.

Handwritten musical score on the main page, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *molto* and *forz.*

que' m' ingombrava di terror

E per maggior mia pena

Quando che fui crudele à un' anima f: dele à un innocen: te

vedo che fui crudele a un'anima fedele: le a un

innocente cor a un'innocente cor.

Scena VI.

Adap:

Adagio. Per Emira

Ritorni il piglio: niero. i miei di:

Segni secondino Le stelle o La partite. (Ch'heueri d'un'empio

Rei più Reo Ministro forse ne harmi? No; uici e ti serba

illustre Principessa al Re tuo sposo Piroe respira ancor. Come!

Adagio:

a cura d'ucciderlo accettai ma a per uelarlo. Perché accerlo al

Aras:

Padre pentito dell'error. Parue pie: toso perche più nol te:

mea sciuio il crede La sua pietra di meouo diuer: rebbi si:

Em:

Aras:

Em:

mor. Viroe dou'è? Tra' lacci attende la sua morte.

Aras:

nol saluas: ancor. Prima degg'io i miei fidi raccorre per scorgerlo si:

curo ouo lo chiede il Popo: lo comopro or cho dal Padre si crede.

Emi:
 tanto auremo aggio costante a maturar l'impresa. Andiamo ah

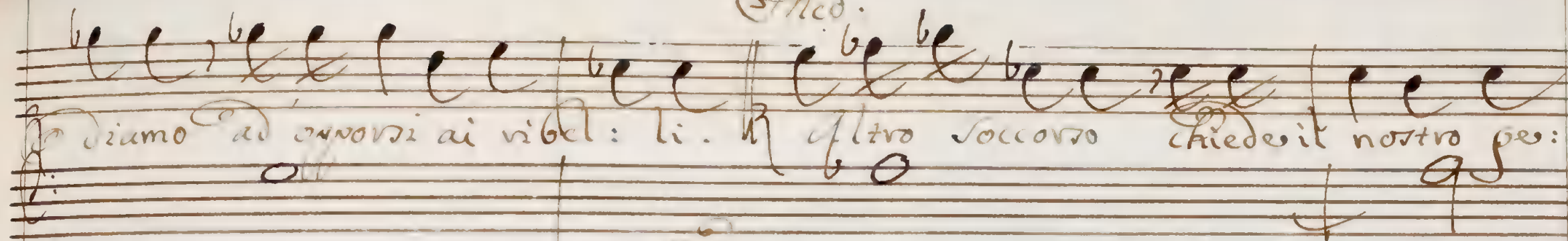
Tras:
 uien Medardo. Non bigot: tirti. O go parti: vò tu resta i di:

Em:
 Segni a scoprir del Reince infido. fidatis non temer. Fite mi fido.

Emi:
 Scene VII.
 Mira Medardo. Che ti turba è Signor! Tutto è in tumulto

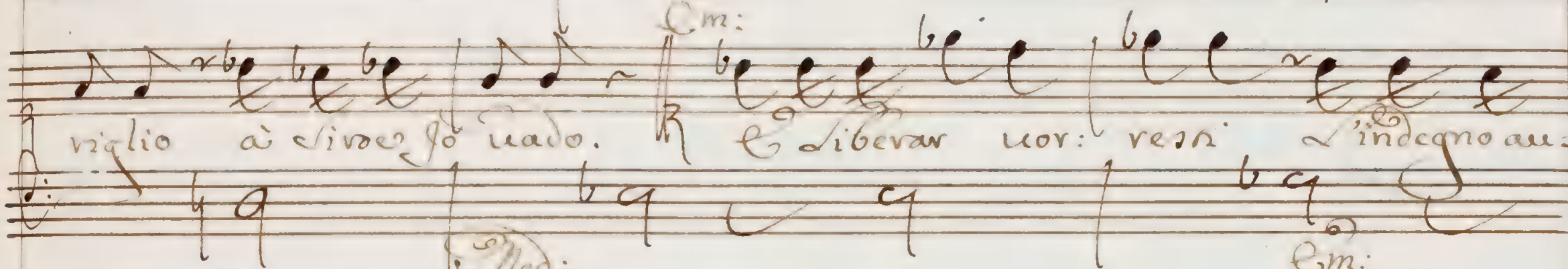
Em:
 e mi uoi lieto Daspe. Ignota ancor gli son. dunque n'an:

Med: 2^o



diamo ad opporsi ai ribel: li. E altro soccorso chiede il nostro pe:

Em:



oglio a viver so uado. E liberar uor: resti l'indegno au:

Med:

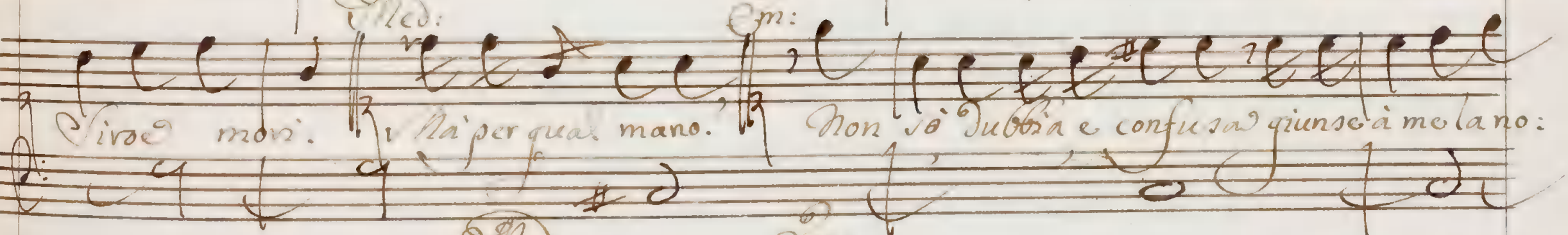
Em:



tor dei nostri mali? E in tanto stolto non sono corro a scernarlo. Intesi che già

Med:

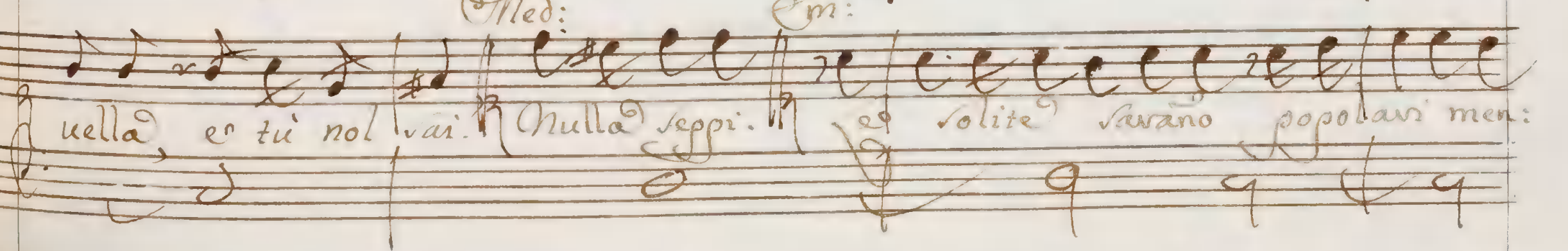
Em:



Viroe mori. Ma per qual mano. Non so dubbia e confusa giunse a me l'ano:

Med:

Em:



uella, e tu nol vai. Nulla seppi. E solite saranno popolarvi men:

And:

6)
Em:

rogné. || Estin: to o uino Ciroe trouar mi gioual. || Io si pre:

cedo. De tuo disegno aurai Spaspe execu: tor | Sopevi agrai.

Scena 8:
Vedea strada del Trono m'interrompe il Germano il uoglio estinto è crudel:

fa' ma' neig: Saria, e solo quegr' dirai permet: te di si pochi mo:

mentr' il suo augusto ne' mali estremi ogni rimedio è giusto.

Handwritten musical score on page 160, featuring staves for Tromba, Violini, Violoncello & Basso, and Voce.

Tromba (Staff 1): Melodic line with eighth and sixteenth notes.

Violini (Staff 2): Melodic line with eighth and sixteenth notes.

Violoncello & Basso (Staff 3): Bass line with eighth and sixteenth notes.

Voce (Staff 4): Vocal line with eighth and sixteenth notes.

The score is written in a single system with four staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The handwriting is in brown ink on aged paper.

Handwritten musical score on a single page, featuring a system of five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with the word "Vnir:" written below it. The fourth staff has a treble clef and a key signature of one sharp, with the lyrics "Denche d'inta del sangue fraterno La coro: na non perde splen:" written below it. The fifth staff has a treble clef and a key signature of one sharp. The system concludes with a double bar line.

Handwritten musical score on a single page, featuring a system of five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with the word "Vnir:" written below it. The fourth staff has a treble clef and a key signature of one sharp, with the lyrics "non per: de splen:" written below it. The fifth staff has a treble clef and a key signature of one sharp. The system concludes with a double bar line.

Handwritten musical score on page 22, featuring ten staves of music in G major. The score includes various musical notations such as notes, rests, and ornaments. The lyrics "Benche tinta del sangue fraterno la corona non perde splendor" are written across the bottom staves. The word "Vitis" appears as a section marker on the third and seventh staves. The word "Coro" is written in a decorative circle on the fourth staff.

Benche tinta del sangue fraterno la corona non perde splendor

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *z.* (likely *zando* or *zando*). The lyrics are written below the staves in a cursive hand. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have different clefs, including alto and bass clefs. The lyrics are: "non perde splendor", "La coro: na non perde splendor", and "non perde splen:". The score is written in brown ink on aged, slightly yellowed paper.

— non perde splendor

La coro: na non perde splendor

non perde splen:

a suo arbitrio

trillo

fargo trillo

non per: de splendor

Vitis.

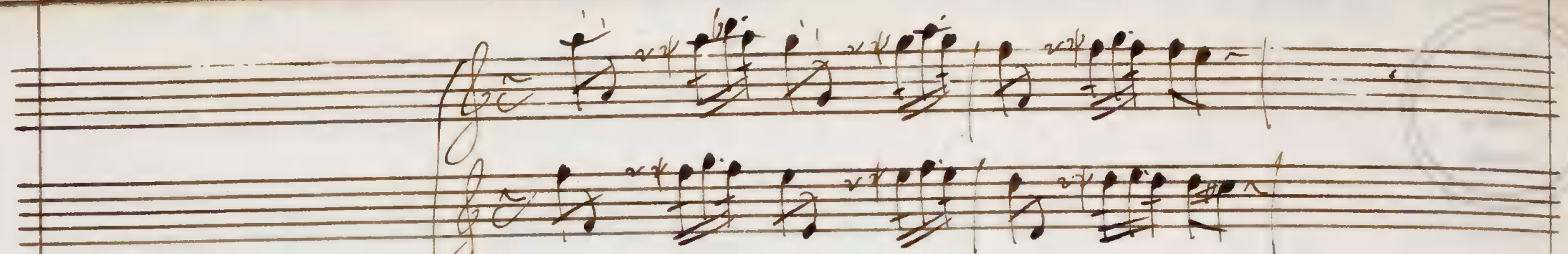
2.
2.
Quella colpa che guida sul Trono
Vidi
Sfortunata non troua perdono
ma se: Lice si chiama ualor

Handwritten musical score for a vocal and instrumental ensemble. The score is written on five staves. The first staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet. The fourth and fifth staves are for a string ensemble, likely violins and violas. The music is in a single system, with measures separated by vertical bar lines. The notation is in a historical style, with various note values and rests. The lyrics are written in a cursive hand.

ma se: lice si chia
ma si chiama uo?

Handwritten musical score for a vocal and instrumental ensemble. The score is written on five staves. The first staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet. The fourth and fifth staves are for a string ensemble, likely violins and violas. The music is in a single system, with measures separated by vertical bar lines. The notation is in a historical style, with various note values and rests. The lyrics are written in a cursive hand.

lor.



Scena IX

Siroe poi (mimo)

Son stanco ingiuri



Numi di soffrir l'ira vostra a' che mi gioua ino: cenno, e via:

tu, s'opprime il giusto, s'inalza il traditor, se i meriti umani così bilancia ag:

trea o regge il caso o l'innocenza o rea.

Em: *Vir:*
trasse non men di uiv' il mio bene. Ed Emira fra

Emi: *Quest' im:*
santi vigo: rosei custodi à me' vi porta.

Vir:
pronto real fù la mia scorta. Come in tua man?

Em: *Vir:*
ebbi da Corvo integro. E del mio fato estremo scelsi

tes per ministra il Geni: tore per cori bella

Em:
morte Io perdono alla sorte il suo vigore. *Em:* Senti Emira qual
Med:
Sia! *Em:* Non temete o Custodi il Re m'invidia.
Med:
Numi! *Em:* Drasso è qui! Senza il tuo brando ti porti in mia difesa! *Em:* In su l'in:
Sir:
gresso mel tolsero i Custodi | giungesse Drasso. *Em:* Ad insultarmi an:
cora qui vien Medarda. e in qual remoto Lido posso celarmi a

Mod:

Em:

te?

Saci, o t'uccido.

E licue pena ad un

reo

La sol:

lecita

morte.

ancor sospendi

qualche momento il

colpo

e ino vanissi tutto

L'orror

potro

sparare

intanto vedo

il mio

dequo anti: co,

tù

vai ch'è mio

nemico,

e che

stringendo contro di

me

fin nella

reggia il ferro

quasi a

morte

mi trasse.

E tanto ho da sop:

Vir:

Em:

Sir:

pir.

Chungesce

Arage.

E Daspe è così infi: do che u:

Med:

Sir:

nito à un traditor.

Taci

ò t'uccido.

Vcci: dimi cru:

Med:

del tolga La morte tanti oggetti penosi agl'occhi miei. Non mi tremadil

Em:

Med:

cor.

Occorso

ò

Pei.

Sento ne so' che sia un'incognito or:

Sir:

Em:

Med

ror che mi trattiene.

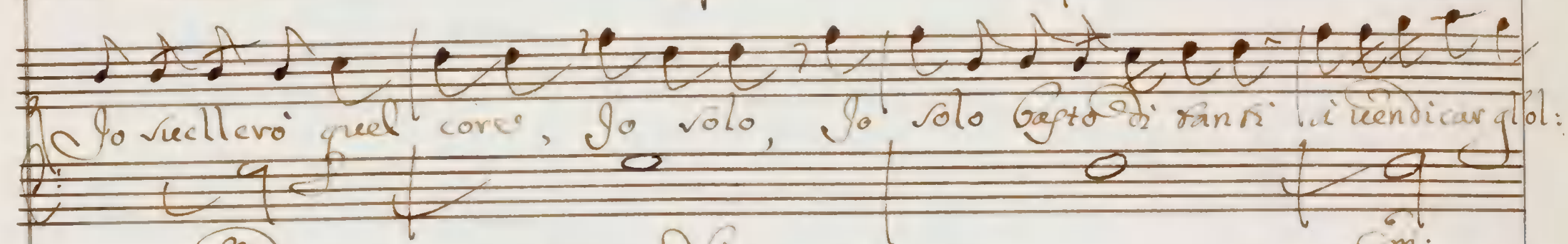
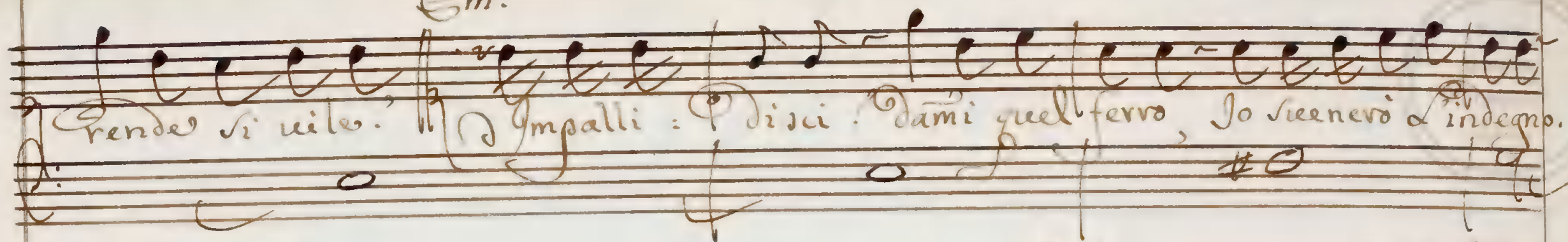
Barbaro

à che t'arresta:

E ancor non viene

(Ch'io

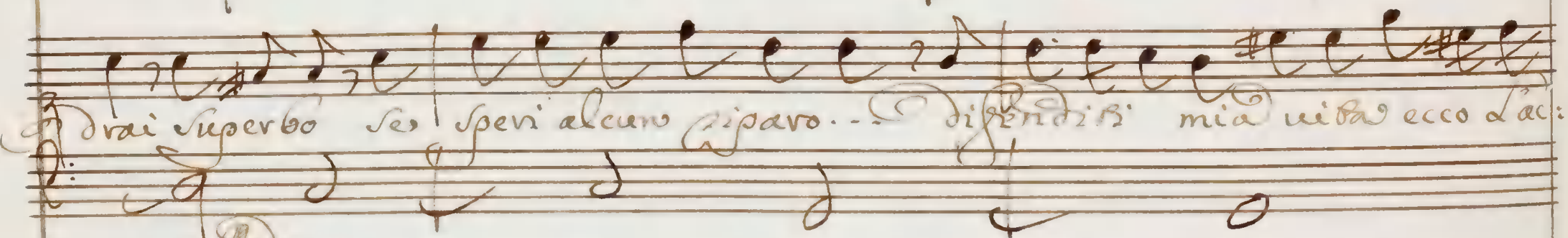
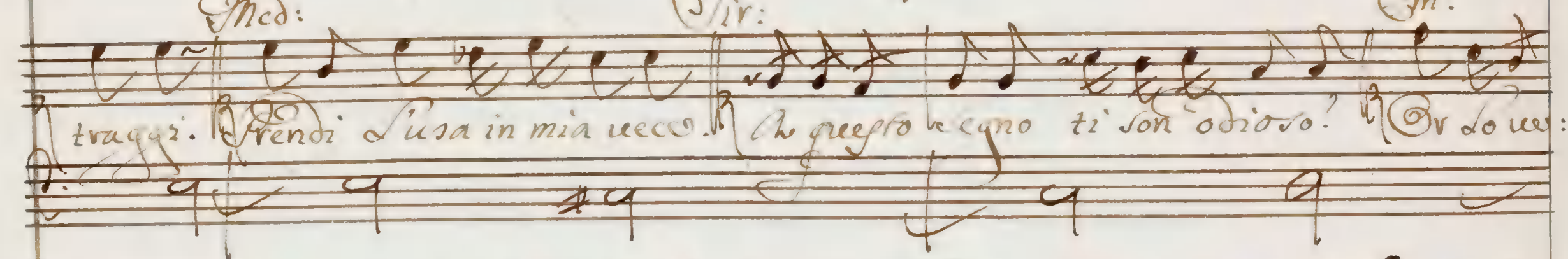
Em:



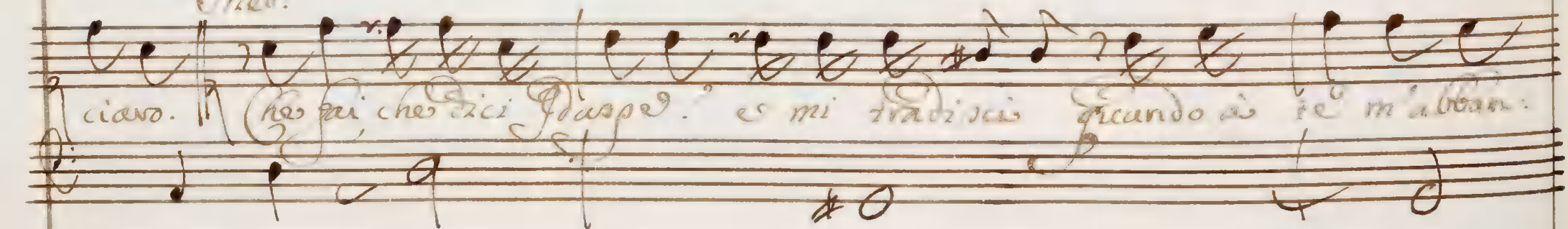
Med:

Sir:

Em:



Med:



Em:

Sir:

do no. Ho' più non sono Ispaspe Emira Io sono. (Re sa:

Med:

mi. Traditori uerranno ad un mio grido i custodi di a pu:

Sir:

nir... Taci o t'uccido.

Alap:

Med:

Scena XI.

Arage. Gh

Sieni Siro. Ah difen: di A:

Alap:

Med:

Alap:

raper il tuo signore. Siroc difendo. Perfido. Dipendo la cit:

ta' dal tuo cenno andiam, consola colla presenza tua tant'alme fide

libero è il uarco e lascio questi in difesa a te, uieni e va:

prai quanto fin'or per uibe: varri oprai.

And: mi:
Scena XII.
And: mi: Numi ogni un m'adonna. *Andiamo o*

cavo dell'amica fortuna non si dispregi il dono siequi i miei

Viv:

Med:

paggi ecco la via del Trono. Si seque l'Idol mio. Viro e mio

vedi tradito al Re e disar: mato, e puoi uenir a tua

uaglia i torti tuoi. S'ora nol fai, come lo spera, e

Viv:

giando. Si bagna il tuo rovor ripiglia il grande.

Handwritten musical notation on two staves, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and slurs.

Col bay:

Cir:

Handwritten musical notation on two staves, continuing the piece with various note values and rests.

Tu mi volevi estinto

Io non ti voglio oppresso no

Handwritten musical notation on two staves, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and slurs.

Vari:

Handwritten musical notation on two staves, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and slurs.

Handwritten musical notation on two staves, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and slurs.

del mio nemico intes: so

Io difen: sor sarò

Io difen:

so sa:

Handwritten musical score on page 22, featuring multiple staves with notes, rests, and lyrics in Italian. The score is written in brown ink on aged paper. The lyrics are:

ro:
Tu mi uoleui es:
tinto
Io non ti uoglio appresso no' no' non ti uoglio es:

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are distributed across the staves.

Lyrics visible on the page:

- Col bay.
- prego del mio nemico istesso Io dicen: sor sarò Io dicen: sor sa:
- ro Io di: pen: sor sarò

Verbati pur in vita si sventurato or sei che tanti oltraggi
miei più ramentar non so più ramentar non so si sventurato or sei che

tanti oltraggi miei più rammentar non vo.

Fini di capo.

Scena XIII.

Medante

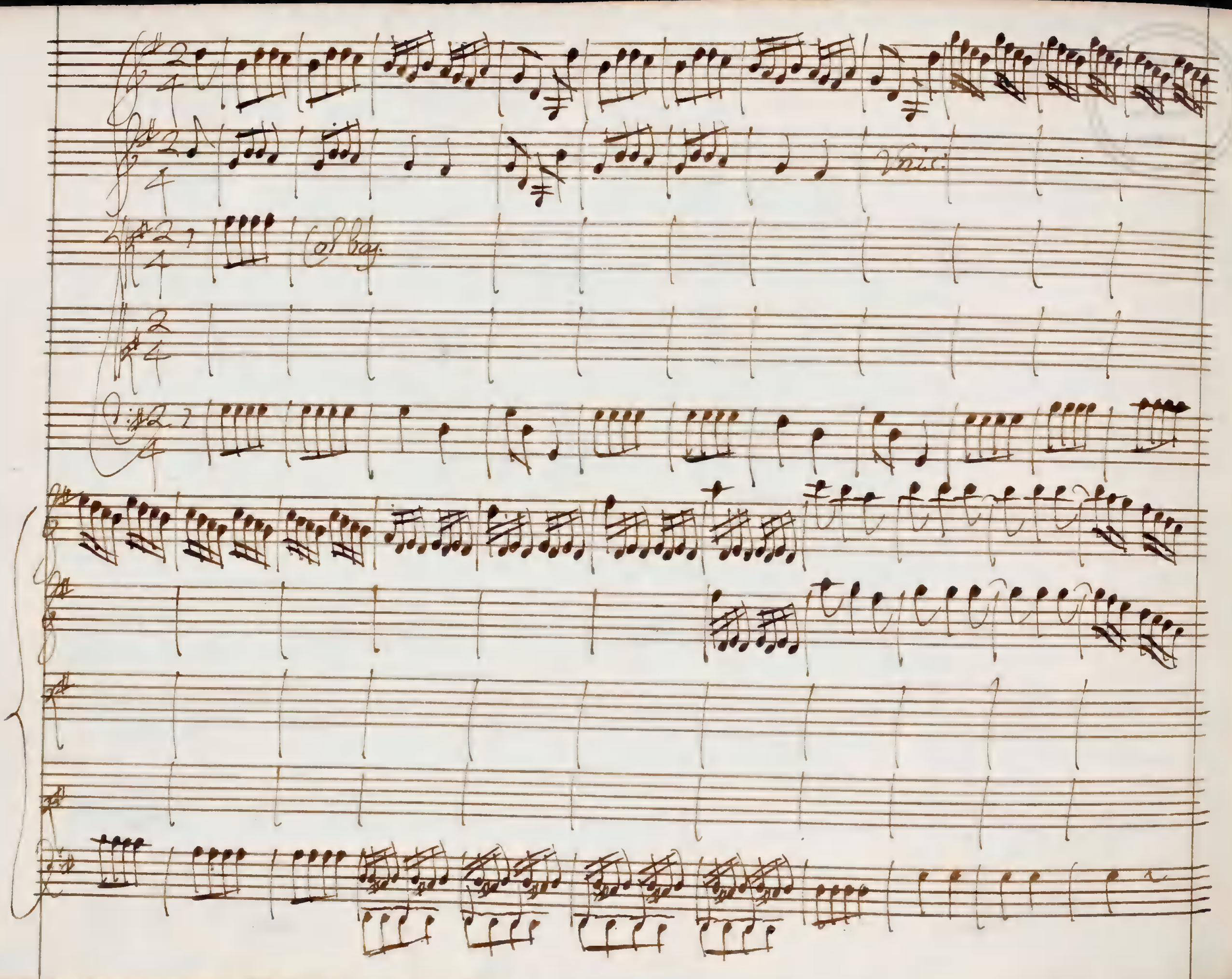
Ah con mio danno imparo che la più certa

guida è l'ino: cenza chi si fida alla colpa se nemico avrà il deg:

tino il tutto perde chi alla virtù si affida: da benché provi la

vorte ogn'or frenata per la pace dell'alma almen vi regna

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The word "Vinc." is written on the second staff, and "Col. bay." is written on the third staff. The manuscript is written in brown ink on aged paper.



2/4

Vinc.

Col. bay.

2/4

Con la p.^a *Vni.* *Con la p.^a*

Torrente cresciuto per torbida piena se perde il tributo del gel che si.

Con la p.^a *Vni.*

Scio glie fra l'aride sponde più l'onde non ha

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged paper. The lyrics are written in Italian and are integrated into the musical notation.

Lyrics visible in the score:

- più l'onde non* (appearing on the fourth staff)
- Vinc.* (appearing on the sixth staff)
- Ma più l'onde non ha.* (appearing on the eighth staff)

The score is organized into systems of staves. The first system consists of the first three staves, the second system of the next three staves, and the third system of the final four staves. The notation is dense and detailed, typical of a handwritten musical manuscript.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a corresponding bass line. The notation is in brown ink on aged paper.

Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line. The notation is in brown ink on aged paper.

Torrente cresciuto per torrida piena se perde il tri:

Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line. The notation is in brown ink on aged paper.

Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line. The notation is in brown ink on aged paper.

Guto del gel che vi sioglie fra l'arido sponde più l'onde non ha

Handwritten musical notation on two staves. The first staff contains several measures of music with notes and rests. The second staff continues the melody, ending with the word *Vni:* written in a decorative script.

Handwritten musical notation on two staves. The first staff features a series of rapid, slanted notes, possibly representing a specific instrument or a vocal flourish. The second staff continues the melody, with the word *più l'onde non ha* written below the notes.

Handwritten musical notation on two staves. The first staff contains a series of rapid, slanted notes, followed by a measure with the word *con sap.* written below. The second staff continues the melody.

Handwritten musical notation on two staves. The first staff begins with a measure containing the word *fra l'aride sponde più l'onde non ha* written below. The second staff continues the melody, featuring a series of rapid, slanted notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "Vivis." is written on the second staff, and "piu Lento non ha." is written on the fourth staff. The score concludes with a double bar line and a 3/8 time signature on the tenth staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with the words "con la p.^a" written below the staff in two locations.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with the word "Vini:" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with the words "Ma il fiume che nasce da limpida uena se privo dell'acqua che il" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with the word "Vini:" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with the words "verno raccoglie il corso non perde più chiaro si fa il" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music.

on la n.

Vnus

coro non perde più chiaro si fa

più chiaro si fa.

f. a. a. a. o.

Scena XIV.

Emira

Coro: Vinto ancor non son io. Arrestatevi d.

Coro: mia il colpo è mio. Ferma Emira che fai. Padre io son teco non te:

Em: mer. Empio tel! Cor: Figlio tu uivi. Sir: Io uivo, e posso ancora mo:

Cor: riv per tua difesa. Aray: E chi fu mai che servò la tua vita? Io la ser:

Cor: oai. Libero il Recco, io uolli non oppresso il mio Re. Di più non chiede il Popolo fe:

Cor:

del se il tuo consenso non fa La mia discolpa puoi la colpa punir. Che bella colpa.

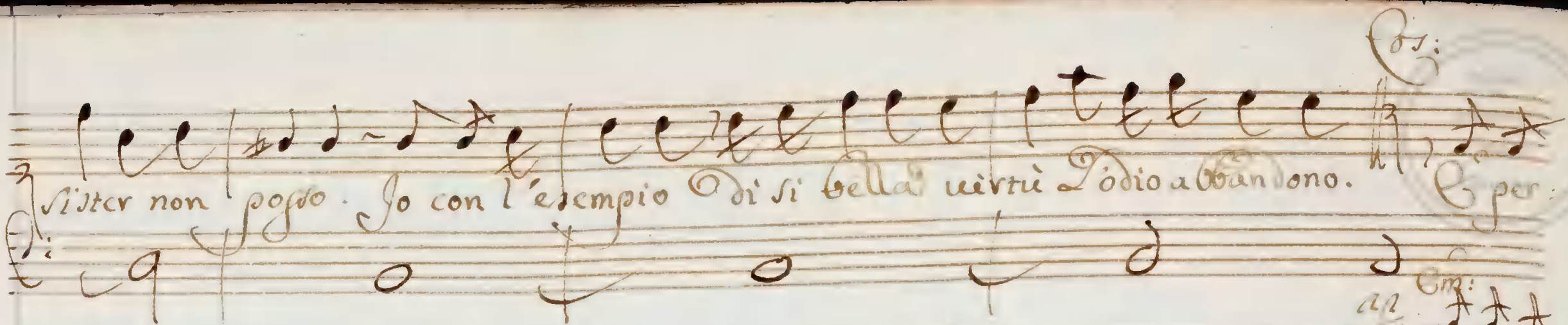
Adagio *Adagio* *Adagio*
Sento l'ultima
Padre. Signor. Nel mio fallir ti chiedo il perdono, o La

Adagio
pena. Anch'io son rea, uengo al giudice mio. l'incendio accego in gran parte il de tai. Siroo è a of:

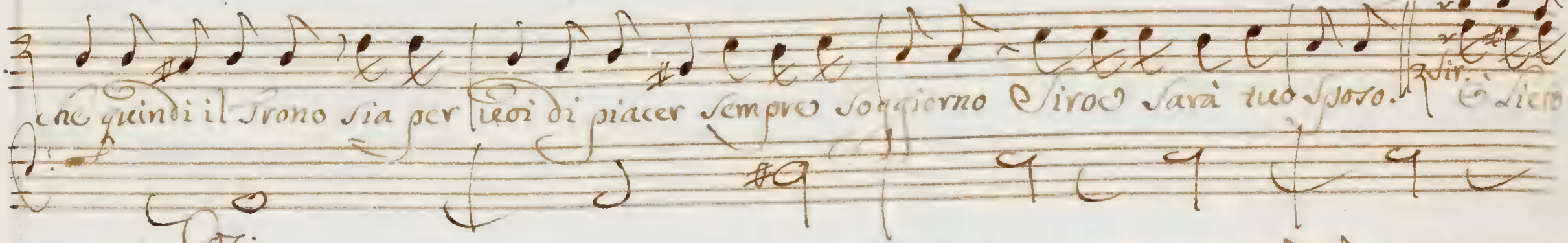
Allegro
Nulla Siroo lamenta, e tu mio bene deponi al fin lo deegno; ah mal conuiene

Allegro
colla nemica mia, La mia diletta o Scordati l'amore o La uendetta. Più ro:

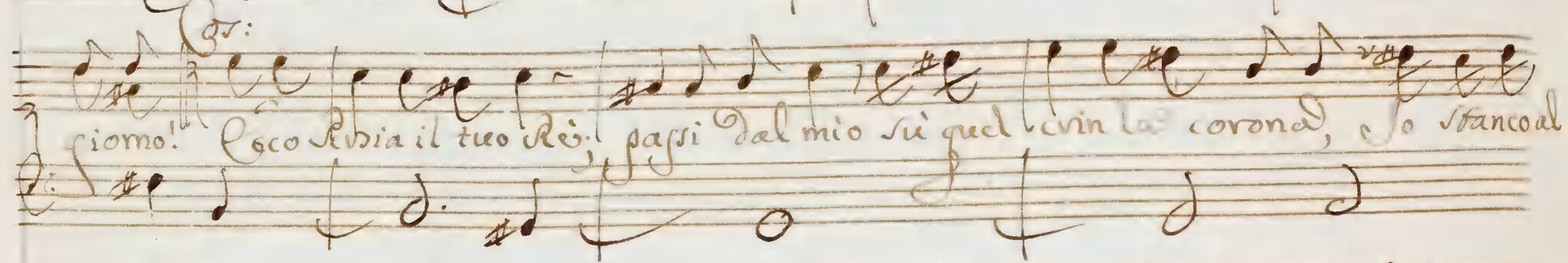
Cos:
Sister non posso. Io con l'esempio Di sì bella virtù L'odio abbandono. *E per:*



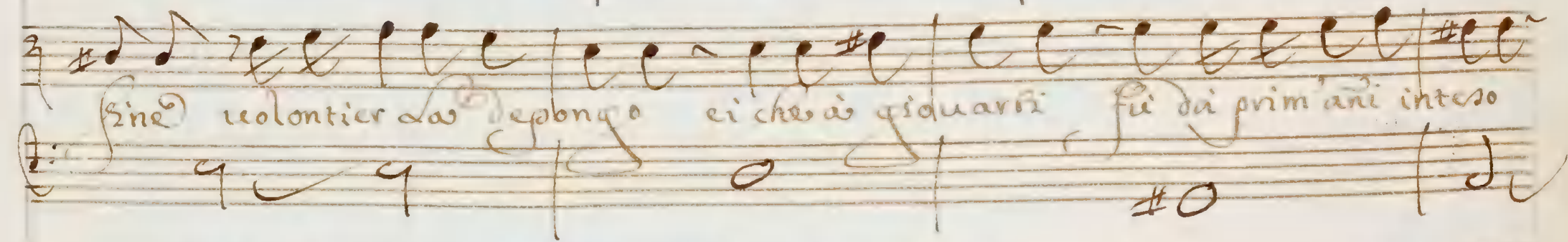
che quindi il Trono sia per te di piacer sempre soggiorno. *Em:*
Siro sarà tuo sposo. *Vir:*



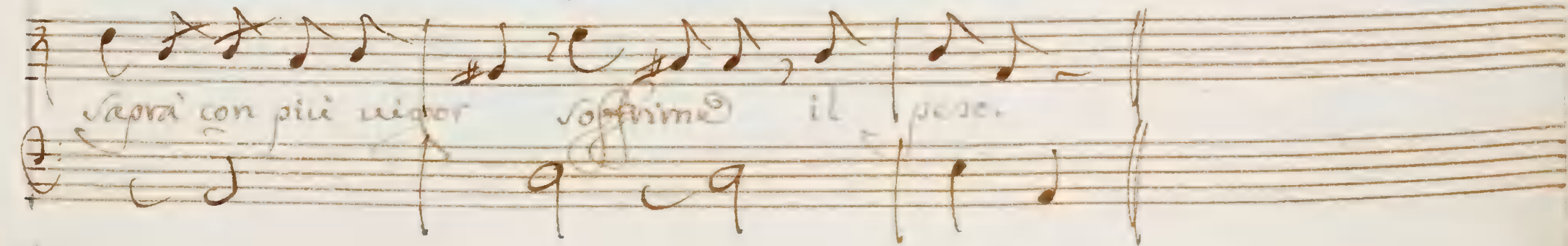
Cos:
giorno! Eccoudia il tuo Re: passi dal mio su quel cin la corona, Io stanco al



Sine uolontier las depongo ei che a' giuvarsi fu da prim'anni inteso



Sapra' con più vigor soffrimo il peso.



Violini & Voce

oro

Violoncello
Basso.

suoi nemici affetti di Dequo e di timor il

placido pensier — più

non rammenti

non rammenti.

nascono i dilet: ti dal grembo del dolor oggetto di piacer

noi tormen: ti i tormenfi.

Sine

Handwritten musical notation on the left margin, including notes and a clef.

Handwritten word "Fine" at the bottom left margin.

Main body of the page containing multiple sets of empty musical staves.

